

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND



## Metropolitan Unbars Its Door to the Once Sinful Salome



New York Times Studio

Salome Begins Her Famous, Once Notorious Dance. The Scene at the Metropolitan on the Evening of Jan. 13, When the Strauss Music-drama Returned to the Stage from Which It Was Banished Twenty-seven Years Ago. Göta Ljungberg, as Salome, Is Seen in the Center. On the Dais, at the Left, Are Max Lorenz as Herod and Dorothee Manski as Herodias

By A. WALTER KRAMER

TO a non-subscription audience on Saturday evening, Jan. 13, the Metropolitan Opera Association, as it has been styled since its reorganization, revealed for the first time its belated new production of Richard Strauss's one-act music-drama, *Salome*, set by him to Hedwig Lachmann's German version of Oscar Wilde's French play. Banished by the management in 1907 after one performance with the great Olive Fremstad as protagonist, the work has been heard throughout the world in the intervening quarter of a century. In Germany it has become a repertoire opera. The intrepid Oscar Hammerstein produced it at his Manhattan Opera House in New York in 1909, on Jan. 28, with his brilliant star, Mary Garden, in the role of Herod's none-too-loving step-daughter. As late as Feb. 4, 1922, the Chicago Opera Company sang it on its New York visit, with Miss Garden as its interpreter, under the fiery baton of Giorgio Polacco.

### Once Hysterical, Now Historical

So much for the record. The historical, in the case of the Wilde-Strauss opera, pales in the presence of what was once dubbed the hysterical. Though it can with little justice be called that today, and though many who witness with

eyes and ears the Metropolitan's production will question why it was ever so considered, it must be admitted that the basis on which that most brilliant of epigrammatists constructed his drama of abnormal sensuality is one that is still offensive. To many persons of our day, in which perversity, sexual and

otherwise, has become a subject of conversation in the drawing room (only in some drawing rooms, be it noted!), the story of Herod's step-daughter is doubtless not more than a cheerful little ear-filler. There are those who delight in the public exhibition of matters that must be regarded as decidedly private,

bringing their influence to bear on producers in our theatre with the result that today our stage is most successful when it offers the lewd, the risqué with biological implications and the outright vulgar.

Let my readers at this point turn  
(Continued on page 5)

## Chicago Stirred by New Singer at Opera BOSTON WILL HEAR THE METROPOLITAN

**Rosemarie Brancato, from Kansas City, Receives Ovation at Debut As Gilda, In Substitution for Marion Talley**

CHICAGO, Jan. 20.—A new name is on the lips of those who are opera-minded. Everywhere in Chicago the question is being asked and answered according to individual opinion as to whether the city has discovered a new coloratura sensation such as Anelita Galli-Curci proved to be when she made her historic debut in November, 1916. The new name is that of Rosemarie Brancato, an American girl of Italian ancestry, now only twenty-one years old and a complete newcomer to the operatic stage. She comes from Kansas City, the home of Marion Talley, and,

curiously enough, it was in substitution for Miss Talley, who was originally cast for the role, that Miss Brancato made her surprising and much-discussed first appearance as Gilda in the second *Rigoletto* of the season, given on Wednesday night, Jan. 17, by the Chicago Grand Opera Company.

So completely did Miss Brancato win her audience and so unusual was her reception that one of the Chicago critics declared in his review of the performance that not since the sensational debut of Galli-Curci had such pandemonium of applause greeted a new opera star in Chicago. He is authority for the statement that for at least four minutes after the aria, *Caro Nome*, the conductor, Gennaro Papi, was not permitted to proceed.

(Continued on page 4)

### Week's Engagement in April Announced—Nazzaro Also Plans Week

Boston, Jan. 20.—The Boston Opera Association, which for a decade or more made grand opera possible in this city through the medium of the Chicago Civic Opera Company, states today that the Metropolitan Opera of New York will come in full force to the Boston Opera House during the week of April 2 to 7. There will be six evening performances and two matinees.

The operas to be presented and the principals will be announced after future meetings between the local management and the Metropolitan authorities. Mrs. Anita Davis Chase will be in

(Continued on page 30)



## WORCESTER CHOOSES FESTIVAL PROGRAM

### Choruses from B Minor Mass, Acts from Tristan and Parsifal To Be Given

WORCESTER, Jan. 20.—Rehearsals of the Worcester Festival Chorus were resumed on Jan. 9 in Washburn Hall, and will continue weekly until May 29, in preparation for October's Diamond Jubilee.

Albert Stoessel, conductor, has announced a tentative selection of The Damnation of Faust by Berlioz for the opening concert. For the Tuesday evening program he has definitely outlined a program which includes several choruses from Bach's B Minor Mass (which, it is hoped, can be sung here in its entirety next year), the third act of Tristan and Isolde and the first act of Parsifal. The Wednesday afternoon concert for children and the Thursday evening program featuring novelties will be given as usual. Friday will again be artists' night. Plans for the opera on Saturday night involve the choice of a work in which the chorus can have a share in the honors.

#### 100 New Applicants

More than 300 former members of the chorus turned out for the first rehearsal, and nearly 100 new applicants were given try-outs by Walter Howe, assistant conductor, that evening and the next day.

Hamilton B. Wood, president of the Worcester County Musical Association, reports that the 1933 Festival paid all its current bills, and that a small working surplus remains in the treasury, thanks to a phenomenal sale of tickets in the new Auditorium and to the additional public subscriptions sent in as a response to the special appeal made by Aldus C. Higgins during Festival Week.

JOHN F. KYES

### CHOIR TO VISIT RUSSIA

#### Westminster Singers are Invited by Soviet Representatives

An invitation to visit Russia has been accepted by the Westminster Choir of Princeton, N. J., of which Dr. John Finley Williamson is the conductor. The invitation was first received by Albert Morini, the choir's European representative, in Paris, from the Moscow Philharmonic Society, which is sponsored by the USSR, and is in response to a "gesture of friendship" on the part of the American singers. There will be six concerts in Moscow, and appearances in Leningrad, Kieff and Odessa.

The Westminster Choir will sail for England on Sept. 4 to give concerts in twelve countries besides Russia: Great Britain, Denmark, Sweden, Norway, Holland, Finland, Latvia, Hungary, France, Austria, Italy and Switzerland. After ending its tour in Naples, the choir will sail for home on Nov. 1.

#### Mr. and Mrs. Richard Bonelli are Honor Guests at Reception

In honor of Richard Bonelli and Mrs. Bonelli a reception was given by Gordon Bryant, the artist, and Mrs. Bryant at their home on West Seventy-second Street on Sunday afternoon, Jan. 14. There were present many prominent personages from the music and art worlds to meet the Metropolitan Opera baritone and his bride.



Elite

Rosemarie Brancato Had a Remarkable Success at Her Debut as Gilda in Rigoletto With the Chicago Grand Opera

## CHICAGO STIRRED BY NEW OPERA SINGER

(Continued from page 3)

The young artist received an otherwise favorable "press," with some reservations as to whether she was completely prepared and with allowances made for nervousness and for lack of adequate rehearsal. That the public had taken her completely to its heart, by reason of her charm and the quality of her voice, was a matter of general agreement. Unusual interest is being shown in the young singer's further appearances.

The voice is a light one and variously described as delicate, fragile and almost the voice of a child, but of a rare quality and well-schooled. Its purity and sweetness, and the facility and

grace of its use, are regarded as promising for the youthful artist a place in the front rank of the coloratura sopranos of opera, if the voice is guarded and developed with care and discretion.

In the cast with the new coloratura were Carlo Morelli as Rigoletto and Dino Borgioli as the Duke, two singers who are among the favorites of the roster of stars at the Civic Opera House. Mr. Morelli has greatly strengthened the baritone wing of the company. Hazel Sanborn, Helen Ornstein and Amund Sjovik were others of a very satisfactory ensemble.

#### Recalled Many Times

Not only was Miss Brancato the recipient of an ovation at the end of Caro Nome but she was recalled before the curtain many times at the end of each of the acts, alone and in company with the other principals. Many floral tributes were sent her.

Miss Talley, who sang Gilda in the previous performance of Rigoletto, had withdrawn from the company, it was announced, because she regarded the contract tendered her as unsatisfactory.

#### Studied Only in This Country

Miss Brancato's study has been entirely in this country. She was discovered in Kansas City by Guy Hague, then superintendent of music there and now at the Eastman School of Music. When she was sixteen, Mr. Hague took the girl to the Rochester school where she studied under Thomas Austin-Ball. Subsequently, for about three years, she studied with Estelle Liebling. Miss Brancato is the youngest of a family of seven. In Kansas City she was a pupil at the same school Marion Talley attended. It is said she stood exceptionally high in her class studies.

#### Hans Gal Moves to Vienna

VIENNA, Jan. 15.—Dr. Hans Gal, noted Austrian composer, former director of the Conservatory at Mainz, Germany, has taken up his residence in this city, where he is continuing his work both as composer and teacher.

## Prof. Einstein Makes American Violin Debut

PROF. ALBERT EINSTEIN'S American debut as a concert violinist was made in the home of Adolph Lewi-son on the evening of Jan. 17, at a private musicale arranged as a benefit for "some of his intimate scientific friends in Berlin." He did not play "solos," in the commonly accepted definition of the term, but took part in ensemble performances with distinguished professional artists. Tickets sold at \$25. Receipts were \$7,500.

Representatives of the press had been asked not to criticize Prof. Einstein's playing or to describe his manner on the platform. Unofficially, however, they confessed to being impressed. He played, according to their non-critical report, as all great artists play, with "technique," "expression" and a complete absorption in his music. He had prepared for the concert by practicing for three hours during the day and was even rehearsing for his part a few minutes before the program began. For once, an audience was on time. The hour of eight found ticket-holders arriving, although the musicale was not designed to begin before a quarter to nine o'clock.

Artists associated with the savant-musicians were: Harriet Cohen, pianist; Toscha Seidel, violinist; Leon Barzin, conductor of the National Orchestral Association, having the role of viola player; Ossip Giskin, 'cellist, and Emil



An Informal Picture of Prof. Albert Einstein as a Violinist, Taken in the Intimacy of His Own Rooms

Hilb, who led a chamber orchestra. Prof. Einstein played Bach's Concerto No. 3 for two violins with Mr. Seidel, the Allegretto from Beethoven's Trio, Op. 70, No. 2, with Miss Cohen and Mr. Giskin, and took part in a performance of the Quartet in G by Mozart. Solos by Bach were contributed by Miss Cohen.

Many distinguished persons were seen in the audience. Henry Morgenthau was chairman of the committee.

## Vincenzo Tommasini, Eminent Composer, is Visitor to Manhattan



Vincenzo Tommasini Comes to America for the First Time

Vincenzo Tommasini, the distinguished Italian composer, arrived in New York on the Rex recently with Arturo Toscanini, whom he numbers among his most intimate friends, making his first trip to this country. Maestro Tommasini, whose orchestral works have been played here by Toscanini and other noted conductors, is remaining in New York for several weeks, after which he plans to go to California.

He visited the offices of MUSICAL AMERICA shortly after his arrival accompanied by his friend, Adolfo Betti. He has attended the New York Philharmonic-Symphony concerts under Toscanini, who is performing the two pieces, Chiese e ruine and Serenata, which form his Chiari di Luna (Moonlight) at the concerts of Jan. 27-28. He will not sail for his home in Italy until March.

## MALIPIERO OPERA HAS PREMIERE IN GERMANY

### Legend of Changeling Son Produced in Brunswick—Libretto Is Written by Pirandello

BRUNSWICK, GERMANY, Jan. 20.—The world premiere of G. Francesco Malipiero's opera La Favola del Figlio Cambiato (The Legend of the Changeling Son) was given in the State Theatre tonight. The libretto is by Luigi Pirandello. A brilliant audience gave the composer, who had come from Asolo, Italy, to assist in the final rehearsals, an ovation.

Symbolism and satire are mingled in the text, to which Malipiero has composed music that stirred the audience. Especially effective were the preludes to the second and third acts, and passages allotted to the mother.

## Gilbert Chase Named Paris Correspondent of London "Musical Times"

PARIS, Jan. 15.—Gilbert Chase, music critic of the Continental Daily Mail and correspondent in Paris for MUSICAL AMERICA, has been appointed Paris correspondent for the Musical Times of London. Mr. Chase will write a monthly letter dealing with outstanding musical events in this city.



# SALOME, BACK FROM EXILE, RESUMES HER DANCE

**SALOME.** Music Drama in One Act. German libretto by Hedwig Lachmann after Oscar Wilde's French drama. Music by Richard Strauss. Revived after twenty-seven years at the Metropolitan Opera House. The cast:

Herod Antipas.....	Max Lorenz
Herodias.....	Dorothee Manski
Salome.....	Göta Ljungberg
Jokanaan.....	Friedrich Schorr
Narraboth.....	Hans Clemens
The Page of Herodias.....	Doris Doe
First Nazarene.....	Emanuel List
Second Nazarene.....	Hans Clemens
First Jew.....	Mark Palmieri
Second Jew.....	Giordano Palmieri
Third Jew.....	Angelo Bada
Fourth Jew.....	Max Altglass
Fifth Jew.....	James Wolfe
First Soldier.....	Louis D'Angelo
Second Soldier.....	Arnold Gabor
A Cappadocian.....	Alfredo Gandolfi
A Slave.....	Helen Gleason

Conductor, Artur Bodanzky  
Stage Director, Wilhelm von Wymetal, Jr.

Terrasse im Palast des Herodes," he is mistaken. There was little feeling of the expanse of a tetrarch's palace in the picture. Even less was the action directed to stimulate the imagination. It was all too intimate, too fettered, too lacking in broad strokes; there was the feeling of chamber music (only, unfortunately, not in the orchestra!), as set against the sweep of the opera house. The grouping was conventional, the action of the majority of the principals—assumedly following their stage director's precepts—stilted, conventional, ineffectual. The episode of the quarrelling Jews was given none of its potent quality, but manoeuvred as though it were an unimportant bit in the drama's action.

## Finale Is Disappointing

But most disappointing was the attempt to revise the finale of the work. Whether Mr. von Wymetal was following the instructions of the management,

(Continued from page 3)

from this review, believing that a visit to Maxwell Anderson's play, *Mary of Scotland*, has made of me something of a John Knox, I hasten to explain that nothing is further from my intention than to preach a sermon on morals, on stage or off. That I leave to those who confuse opera houses with Sunday schools. (There are still those who do.) New York's music critics twenty-five years ago were so shocked by *Salome* as to make it unnecessary for their successors to follow in their path.

I would, in fact, plead for a realization of Wilde's febrile play on our Metropolitan stage such as this production aims not to reveal. In this it succeeds, and to my mind almost only in this. Having put to its credit last season a superb *Elektra*, achieved through the intelligent art of the admirable Gertrude Kappel, and her associates, we had high hopes for its *Salome*. Unfortunately, Saturday evening's premiere did not bring it to pass. Where the tragedy of the Hofmannsthal drama in Strauss's musical speech was grippingly portrayed, the passion of Strauss's earlier score was thoroughly disturbed by an orchestral performance under Mr. Bodanzky's baton that had no especial quality but loudness to offer. I waited for the surging warmth of those numerous lyrical outbursts, where Strauss sings with an ardor matched only in his best symphonic poems and in a passage or two in *Rosenkavalier*; I sat expectantly, awaiting the famous dance, which, orchestrally, as it has proved so often in concert performance, is thrilling even without any stage interpretation. But instead of a full-throated, teeming, sensuous episode, with the big section in C Sharp Minor sung by the strings with that glow that burns deep into the emotional fibre of the listener, we were given a noisy, badly proportioned account of it, at a tempo far too quick for the musical materials to make their point.

Mr. Bodanzky in *Elektra* put to his credit one of the best achievements of his long Metropolitan consulship. There is a hardness in that music that he senses and exposes. *Salome* is made of other stuff. Its caloric accents, its often obvious melodic, but impressive, sentences do not find any response in his musical nature. Thus he gave us brass for gold, stone for ivory; the fire of the music would not burn.

If the orchestral tone picture was not alluring, even less so was the stage production, for which Mr. von Wymetal, Jr., was responsible, and the set designed by Donald Oenslager. If Mr. Oenslager thinks that what he has set before our eyes suggests "eine grosse



Wide World Studio

Göta Ljungberg, as Salome, Removes One of the Seven Veils

or whether this was his own plan, the resultant expurgation is his artistic sin. For the true artist, especially a young man desirous of gaining a reputation, does not stand by without protest and allow the silver charger, upon which Jokanaan's severed head is offered to Salome as her reward for dancing for Herod, to be substituted by something that looked less than silver, in nowise like a charger, so shallow that no head could be placed thereon or therein. Nor can he sanction that the Salome accept the head, lower it to the floor of the stage and sit by, singing her flaming words of sexual passion without so much as even staring hotly and breathlessly at the object of her inflamed desire.

The Decameron of Boccaccio, or the Heptameron of Margaret of Navarre, to say nothing of a certain Monsieur Balzac's *Contes Drolatiques*, are of little interest in purified versions. Not even so recent a piece as Lady Chatterley's Lover by the late D. H. Lawrence, or Ernst Toller's disturbing



New York Times Studio

One of the Tense Moments of *Salome*. Dorothee Manski as Herodias and Max Lorenz as Herod, With Göta Ljungberg as Salome at Their Feet

Hinkemann, would find an audience, were their central motives blue-penciled by a censor. Thus the Wilde drama, tamed, we suspect, to meet with the approval of the self-appointed pontificos of public morals, who still have something to say about an art which they neither understand nor are interested in, is an affront to the intelligence of a cosmopolitan, adult audience in this year of trial and tribulation.

## Terror Not Communicated

Wilde's book is specific both in its text and its stage directions as to what the perverse princess, beside herself with sexual frenzy, does as she gazes at the prophet's head, as she sings her apostrophe, closing with "Ich habe deinen Mund geküsst, Jokanaan." Her act, which drew from Herod the order: "Kill this Woman!" was not visible in this production. It is probable, of course, that Herod knew the text and acted on it, without witnessing its performance.

The lighting was of a kind that we have gotten used to at the Metropolitan, lighting of thirty years ago. And what a stationary moon they had that night (I don't mean Saturday night) in Judea! The curtain at the end was too swift, almost concealing the soldiers' united execution of Salome. The terror of the final scene was not communicated. Brutal, swiftly etched action should bring the work to a towering climax. It failed utterly to do this.

## Music Still Vivid

The power of Strauss's instrumentation is still as vivid as when I first heard this music. Time has dealt with that phase of it very gently. Much of the material is the greater Strauss, he who gave us the tone poems which are part of the repertoire of every symphony orchestra worthy of its name. There are, to be sure, passages in it that have paled, that have that cloying sweetness, which, although it is a characteristic of a composer whose bourgeois background ever confronts him, seem most inappropriate; and passages, which, naturally enough, have lost their daring. But in the main this is an opus which can stand with honor alongside several of its composer's best orchestral pieces;

it is less than *Ein Heldenleben* and *Till Eulenspiegel*, more than *Don Juan* and *Zarathustra*. There is greater fecundity of invention in it than in *Elektra*. But *Elektra* is the better art product. The music of *Elektra* as an entity reflects the drama more faithfully than does the music of *Salome* underscore Wilde's sensational play. *Salome* has exerted an appeal since it was written far greater than that of *Elektra*. For our day and for future audiences I am inclined to think that *Elektra* will go forward, while the lure of *Salome* declines.

## Ljungberg Grasps Restless Quality

The artists concerned I must forgive many things which are, in all likelihood, not theirs for blame. Mme. Ljungberg, known and prized in Germany for her interpretation of the role, interested me greatly in her delineation of the first part of the drama. She caught the restless quality of the aroused Salome and sang this portion of the music more than adequately. In the latter half she was hampered by her dance, which, barring its opening movements, would meet with the requirements of any board of censorship. With no opportunity to exhibit the frenzy and perversity of her moments of insane joy at the possession of the head of him who spurned her proffered advances, she could not be blamed for her inhibited finale. That rests on Mr. von Wymetal and the Metropolitan management. Much of the music suits her admirably. But no soprano, without electrical amplification to aid her, could penetrate Mr. Bodanzky's fortissimo orchestra.

## Lorenz a Fine Herod

Mr. Lorenz's Herod was the finest I have heard, and I have heard many in the role. From his entrance, in gesture, movement and song, he suggested the degenerate monarch, whose brain was rapidly disintegrating. Mme. Manski's Herodias was similarly a fine achievement. Mr. Schorr gave to the part of Jokanaan a creditable impersonation and sang resonantly those portions of the music that are not too high for him. Mr. Clemens was a strikingly effective Narraboth and Mr. List's beau-

(Continued on page 8)



## Harty Is Hailed as Guest Leader of Concerts by Chicago Symphony

**First Performances and Brilliant Playing Mark Orchestral Calendar—Stock Conducts Program in Memory of Theodore Thomas—People's Forces Open Series Under Paulsen**

CHICAGO, Jan. 20.—The first appearance of Sir Hamilton Harty as guest conductor of the Chicago Symphony at the Tuesday concert on Jan. 9 in Orchestra Hall resulted in a sensational triumph for the distinguished visitor. The program:

Concerto for Orchestra with Organ, in D Handel  
(Transcription by Sir Hamilton Harty)  
(First Performance in America)  
Symphony No. 10, in C.....Schubert  
Tone Poem, With the Wild Geese.....Harty  
(First Performance in Chicago)  
Theme and Variations, from Suite No. 3, Op. 55, in G.....Tchaikovsky

The conductor's transcription of the Handel Concerto is a work of great breadth, dignity and imposing sonority. It at once established the visitor in the audience's favor. Schubert's Symphony had a remarkably spirited reading; brilliant passages were heavily underscored, and ample justice was done to the more lyrical measures. Sir Hamilton's own creative attainments were well represented by Wild Geese, descriptive music of the better type, clever in orchestration, sure in its delineation of mood and with many attractive themes of Celtic cast. Finally, we heard a breath-taking account of the Tchaikovsky work.

Enthusiasm was intense throughout the program. At the conclusion, both audience and orchestra rose in honor of Sir Hamilton, and the players gave him a *tusch*.

### The Ninth Without Chorus

The annual Theodore Thomas memorial program, which in this case commemorated the 29th anniversary of the death of the orchestra's founder and first conductor, was conducted by Frederick Stock at the pair of concerts on Jan. 4 and 5. As usual, the program consisted of works with which Mr. Thomas had been closely identified. It was:

Coriolanus Overture.....Beethoven  
Symphony No. 9.....Beethoven  
(Choral Finale Omitted)  
Ein Heldenleben.....Strauss

Though to perform the Ninth Symphony without its culminating movement deprives it of its strict logic, ending the work with the slow movement



Sir Hamilton Harty Conducted Music from His Pen with the Chicago Symphony

doubtless served the purpose of a memorial tribute. The performance was superb in its strength, precision and realization of beauty. The Strauss opus, conducted by Mr. Stock from memory, was also a magnificent achievement, not only for the flexibility and interpretative resource he displayed, but for the technical virtuosity of the playing.

### Delius Music Is Introduced

Sir Hamilton's second appearance, at the week-end concerts on Jan. 11 and 12, called forth a repetition of the scenes that had marked his advent. The audience again rose to cheer him and the orchestra joined in a prolonged fanfare. Perhaps never in the history of this organization has a visiting conductor met with such approval from the members of the orchestra. Sir Hamilton's success was richly deserved. Rarely has the Chicago Symphony been heard to play with such a range of dynamic contrast from pianissimi to climaxes of overwhelming volume. The program:

Overture, The Corsair.....Berlioz  
Symphony No. 2, in D.....Sibelius  
Eine Kleine Nachtmusik.....Mozart  
Walk to the Paradise Gardens, from A Village Romeo and Juliet.....Delius  
(First Performance at These Concerts)  
Irish Rhapsody No. 1, in D Minor, Stanford

The symphony was remarkable for interpretative penetration, the conductor never losing sight of the long musical line yet heightening every im-

portant detail. A reduced string body played the Mozart serenade delightfully, and the Delius excerpt was exquisite in atmosphere and feeling. Sir Hamilton's Celtic temperament found outlet in an eloquent setting forth of the native melodies of Stanford's Irish Rhapsody, though the work itself is perhaps of no great moment.

The People's Symphony, conducted by P. Marinus Paulsen, gave its first concert of the season in Orchestra Hall on Jan. 7. The principal works were Tchaikovsky's Fifth Symphony, Sibelius's Finlandia and Grieg's Peer Gynt Suite. The soloists, young artists chosen for this appearance through a recent contest, were Alice Baran, pianist, Israel Baker, violinist, and Gizella Balazs, soprano.

MARGIE A. McLEOD

## OPERA AT POPULAR PRICES IN CHICAGO

### New Company To Give Series In Stadium With Noted Artists In Casts

CHICAGO, Jan. 20.—A series of performances at popular prices by the People's Opera Company, of which Jacques Samossoud is the musical director, will begin in the Chicago Stadium, which seats 18,000, on Feb. 10.

The first bill will be Pagliacci and Cavalleria Rusticana, with the following singers in the casts: Anne Roselle, Nedda; Carmela Ponselle, Santuzza; Giuseppe Radaelli, Canio; John Charles Thomas, of the Metropolitan Opera, Tonio; Mario Fiorella, Silvio. Performances are planned for every Saturday night for the remainder of the winter and into the spring.

Bernard Cantor, former stage director for the National Opera Company of Washington, will act in that capacity with the new company. The technical director will be Harry Beatty, who held a similar post with the Chicago Civic Opera Company and is now associated with the present Chicago Grand Opera Company.

### GREETED IN CLEVELAND

#### Institute Artists Appear in Varied Programs—Students Heard

CLEVELAND, Jan. 20.—Beryl Rubinstein, director of the Cleveland Institute of Music, appeared as pianist before St. Hilda's Guild at St. Paul's Church, on Jan. 16. On Jan. 12 he gave a lecture-recital on Liszt.

The Institute String Quartet will continue the Beethoven cycle on Jan. 24. Members of the ensemble are Maurice Hewitt, Margaret Wright Randall, Homer Schmitt and Edward Buck.

Arthur Loesser will speak on Richard Wagner on Jan. 26, in the Comparative Arts Course. Denoe Leedy, member of the piano faculty and music critic of the Cleveland Press, spoke on Hector Berlioz in this course on Jan. 5.

Emanuel Rosenberg, of the voice department, appeared at the Euclid Avenue Temple on Jan. 19, singing German lieder and Hebrew and Jewish songs. Victor de Gomez, head of the cello department and first cellist of the Cleveland Orchestra was heard in a recital on Jan. 10, accompanied by Lawrence Stevens. He played a Bach sonata, modern compositions and the Brahms F Major Sonata.

A Quartet by Eugene Bergen was played with Mr. Bergen as first violinist at the monthly student recital on Jan. 12.

## MIGNON APPLAUDED BY PHILADELPHIANS

### Metropolitan Performance Draws Happy Audience—Clubs Give Programs

PHILADELPHIA, Jan. 20.—One of the Metropolitan Opera's notably stellar aggregations brought Mignon to the Academy of Music for the first time in years on Jan. 9. The announcement of big names attracted the largest house of recent seasons to sit through the rather artificial story, and relish to the last note the highly colored music that Ambroise Thomas used for vocal embroidery.

### Arias Exquisitely Sung

All the famous old arias were exquisitely sung, and both Lucrezia Bori in the title role and Lily Pons as Philine were greeted with ovational acclaim. This was Miss Bori's first appearance here since her successful efforts in the "Save-the-Metropolitan" campaign of last spring, and she was singled out for special favors, richly deserved. Tito Schipa as Wilhelm Meister and Ezio Pinza in the part of Lothario were exceptional, as, indeed, were also Gladys Swarthout as Frederic, James Wolfe and Angelo Bada, who contributed to the well-balanced performance. The chorus, too, was in splendid form, as was the orchestra under Louis Hasselmans.

At the Jan. 9 meeting of the Philadelphia Music Club, the junior ballet gave a colorful prologue under the direction of Catherine Littlefield. Emilie Buckley, contralto; Ethel Weimer, pianist; Ruth Tybeskey, elocutionist; Irene Hubbard, cellist, and Alfred De Long, baritone, were heard on a varied and interesting main program. The accompanists were Lois Sweisfort and Helen Ferguson.

### Sunday Musicales Given

The first of the season's Sunday night musicales at the Plays and Players Club was given on Jan. 7 at their Little Theatre Clubhouse on Delancey Place. Mrs. Samuel Woodward is again the energetic music chairman. Ruth Barber and Blanche Hunter Nelson, duo-pianists, were heard in their own effective arrangements of works, rich in Hispanic color, by Lecuona, and in a brilliant performance of Tedesco's Alt Wein. Blanche Hubbard, noted harpist, gave a charming composition by Carlos Salzedo among a well-chosen group. Ernestine Bacon, soprano, selected works by Curran, Wolf and others, and ended the program with a fine performance of Bizet's rather operatic Agnus Dei. Richard Bongartz, baritone, who has a robust and well-handled voice, was especially good in a chantey and in music by Schubert.

W. R. MURPHY

### Organists Guild Sponsors Program of Hebrew Music

Under the auspices of the American Guild of Organists, an evening of Hebrew sacred music was given in Temple Emanu-El on Jan. 9. The program included ancient chants, the first American performance of Frederick Jacobi's new preludes for organ, and works by Lazare Saminsky and Max Spicker. Mr. Saminsky, music director of Congregation Emanu-El, led the choir, assisted by Gottfried H. Federlein, organist, and Moses Rudinov, cantor. Short addresses were made by Ludwig Vogelstein, chairman of the Temple Choir Committee, and by Mr. Saminsky.

## NAUMBURG FOUNDATION IS ARRANGING AUDITIONS

### Tryouts Open to Mature Talent Under Thirty with New York Debut as Prize

The Walter W. Naumburg Musical Foundation will hold the preliminary group of its tenth annual series of auditions for pianists, violinists, cellists and singers, who are ready for professional careers but who have not yet had New York recitals, during the month of March. Those performers who reveal outstanding talent will be awarded New York debut recitals next winter. Candidates must be under thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing.

The preliminary auditions will be conducted by the National Music League, with a co-operating advisory

committee consisting of Ernest Hutcheson, Francis Rogers, Willem Willeke and Harold V. Milligan, executive director of the League. The final audition committee for the Naumburg Foundation this year will include Walter Spalding of Harvard University, chairman; Wallace Goodrich, director of the New England Conservatory; Bruce Simonds of Yale University; and Adolfo Betti. Applications are received at the office of the National Music League, 113 West Fifty-seventh Street, New York.

### Sylvia Lent to Give Recital in Portland, Me.

After playing in New England in January, Sylvia Lent will return to that section of the country in March for a recital in Portland, Me., on March 5.

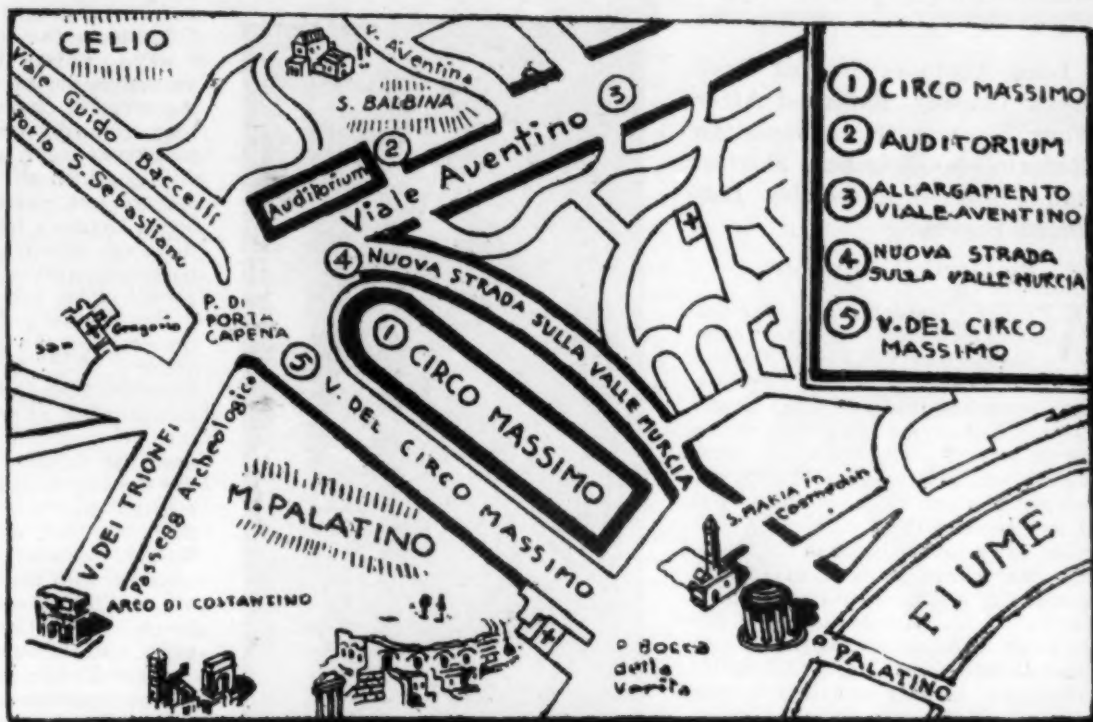


# PEACEFUL INVASIONS ARE CARRIED INTO ITALY



Alban

The Performers in the New Concerto for Trio and Orchestra by Alfredo Casella, given in Milan under Max Reiter: Alberto Poltronieri, Violinist; Arturo Bonucci, Cellist, and the Composer, Pianist (Right)



## German and French Guests Feted in the South

By ANNA WRIGHT

VENICE, Jan. 10.—The excellent diplomatic flick-off of our 1933-34 season has been furnished by the National Socialist Symphony (of Germany) which, conducted by Franz Adam and with Erich Kloss as piano soloist, has toured the larger Italian cities, receiving banquets and speeches from mayors and municipalities, and, in return, depositing laurel wreaths on Fascist monuments and tombs. Dressed all in Nazi brown "tuxedos" with red lapels, and playing with military discipline and revolutionary force, the members have been carrying on the Hitlerizing of musical art. If there is anything to wonder at, it is the superperfection of their disciplined technique, and any complaint is confined to the strange selectivity of their programs.

This orchestra came to life in 1931. It is made up of ninety eminent professors, and was an established artistic factor after Hitler's Victory Congress at Nuremberg. Three hundred concerts have been given in two years, according to information contained in the printed programs.

Programs have been all German, with the exception of a performance of Pick-Mangiagalli's Prelude and Fugue as the one Italian "piece" in the players' repertoire.

### An Omission of Novelties

A good deal of carping might be done in reference to the Nordic sections of their programs — Schubert, Max Reger, the Leonore Overture, the Overture to Der Freischütz, the Grieg Concerto . . . . certainly the orchestra brought no startling novelties from National Socialistic New Germany.

A touching incident was the Hitlerites' visit to the grave of Mussolini's parents at Predappio Nuovo; there the ritual with which the Nazi martyrs are honored was carried out. The whole orchestra assembled, and after a silence of three minutes a quartet of trumpets and horns played Ueber den Sternen, the traditional prayer for the fallen, now dedicated to the Nazi dead. Conductor Adam made a short speech with German flags unfurled around him.

Then, with the orchestra standing at strict military "attention," the quartet played *Wie Sie sanft ruhen*. Another pilgrimage was made to Paganini's grave, but without this obvious Hitlerian display.

Arthur Honegger has come to Italy in person and given an all-Honegger concert in Milan. He was accompanied by his pretty wife, Andrée Vaurabourg, the excellent pianist, and they both took part as pianistic executants in a profoundly interesting program of chamber music. As this was the very first appearance in Milan of this great and good composer and as the majority of the compositions were receiving first local performances, every seat was filled, every standing space occupied, and breathing space was very scarce.

I am ashamed to report that quantity and not quality was characteristic of the audience that night. The Seven Small Pieces for Piano and the Suite for two pianos fell as flat as did the Quartet and the Sonata for cello and piano. When Maria Rota, the Milanese soprano, sang Easter in New York (for voice and string quartet) the seeming torpor of those listening was at last shaken; but one saw a painful exhibition of musical non-comprehension, and one grieved for friend Honegger that his lovely music should thus be wasted, and such pearls cast before the Milanese.

### Orchestra Created in Milan

Milan is to have plenty of opportunity for musical culture, judging by the plans published by Adriano Lualdi (composer, member of Parliament, an organizer and the life and soul of the Biennial Festival in Venice) and Max Reiter. Last year a series of symphonic concerts organized by these two musicians met with such success that a second season has been started. Owing to their organization a very substantial orchestra of eighty-six first class musicians has been created.

Guest conductors are: Pierre Monteux, Hermann Scherchen, Sergio Falloni, and Karl Elmendorff (who chose an all-Beethoven program for his appearance). The remaining concerts will be in the hands of Max Reiter, quite



Gino Marinuzzi Has Musical Charge of the Teatro Reale dell'Opera in Rome

Mediterranean in spite of his Germanic name; he comes from our most Italian town of Trieste. Between the first and this second season of Milan concerts he has been gathering Soviet laurels; he is a *chef d'orchestre* whose career will be watched with profit. In him Milan has a tower of musical strength and a consolation for the lack of La Scala symphony concerts. During Lent, though, we are promised great choral concerts at La Scala to atone for the new order, or rather, the absence, of symphonic manifestations.

### Intense Musical Life in Rome

Musical life in Rome is more intense than in our other cities. One cannot follow it year in and year out without developing a personal affection for the Augusteo, for the old building itself, no matter how much its acoustics are blamed or its accommodation criticized. And now Rome is on the eve of losing forever the Augusteo and of acquiring in its stead the Auditorium, a new palace of music, ordered but not yet erected.

The Augusteo is to return to its natural state, it is to be once more the mausoleum of Augustus. The crooked narrow streets around it will disappear;

Ways That Will Lead to the New Auditorium in Rome, a Palace of Music to Seat 10,000, Ordered by Il Duce to Replace the Augusteo

their tall, toppling and shabby houses will be brought down, for Augustus must be honored by being surrounded with grassy open spaces and gardens where lovers may meet and children may play. The faithful subscriber to symphony concerts will have to go a little out of his way to find the Auditorium which our Duce has ordered shall be built to hold 10,000 music lovers. There is to be abundance of seats at one lira each for the proletariat in this titanic new concert hall.

In the same building there will also be a smaller concert hall, and a yet more limited one strictly devoted to chamber music programs. The first stone of the Auditorium is not laid, but we know that the building will be opened by Bernardino Molinari for the 1936-37 season.

One wonders how Molinari and his orchestra will like the Babylonian-sized hall, which is to show what Fascism can do for music. The way to our new Augusteo (one will never be able to "think" Auditorium) lies through the newly opened Via dei Trionfi (what better name for the ambitious composer?) in a neighborhood rich in Fascist excavations and discoveries, better understood with the aid of a map than described in words; hence the accompanying illustration.

It is a source of regret and grumbling that the Teatro Reale dell'Opera is strictly speaking a court theatre, and that, as Gino Marinuzzi has told me, it holds only 1,700 people. After his success of last season, Marinuzzi is once more governing and conducting at the Teatro Reale and, when there surges up a new opera house on a scale similar to the promised Auditorium, he will be by general consent and desire the ideal *chef d'orchestre*. Every season, with every opera, whether it be of the old repertoire or of the newest tendencies, Marinuzzi affirms himself more and more as a leading power in the theatre.

Would that I had been able to stay on in Rome to hear him conduct the

(Continued on page 12)



## Rascality of Gianni Schicchi Amuses at Revival

**De Luca Again Is Star of Droll Lyric Comedy, Restored After Four Seasons to Metropolitan Repertoire—Fleischer, Martini and Pinza in Admirably Balanced Ensemble**

By OSCAR THOMPSON

WHEN Gianni Schicchi was last unhinged from its two companion portraits of the Puccini Tritico, *Il Tabarro* and *Suor Angelica*, it was remarked that Laughing Stock, preferred, had risen a few points on the operatic market. That was in February 1926, well before the crash that left many operatic patrons wondering what had happened to their risibles.

Now, after four seasons in the storehouse, the picaresque farce of Florentine rascality has returned to the active repertoire at the Metropolitan and has been found quite as amusing as it was when last sung there, on April 7, 1928; or, for that matter, as when it was given its world premiere at the Gattian temple on Dec. 14, 1918. Smiles, chuckles, snickers and titters, with here and there a frank guffaw, greeted the resumption of the adroit little lyric comedy on Friday evening, Jan. 19. Grotesquely enough, it served as a curtain-raiser, perhaps even as an appetizer, for the chief undertaking of the evening, the much weightier *Salome* of Richard Strauss, given its second performance of the current season and its third in the history of the Metropolitan.

Adequately cast and ably directed, the revival of Gianni Schicchi possessed little to distinguish it from the numerous earlier performances of past seasons. Giuseppe De Luca, the only Schicchi the Metropolitan has known, again drenched the title role with the unctious of his mellow and reposeful art, coloring his singing with rare skill and employing an easy parlando with delectable drollery. Among operatic baritones of the day, he remains the farceur par excellence.

### New Singers in Ensemble

Though new to the roles of the lovers, Lauletta and Rinuccio, Editha Fleischer and Nino Martini gave finished performances, Miss Fleischer achieving the usual success with the rather cheap tune of *O Mio Babbino* and Mr. Martini disposing neatly of his tribute to Schicchi and his part in the melodious duets. Ezio Pinza succeeded to the secondary role of Simone and gave it the benefit of his exceptional voice and his skill in characterization. There were other changes in the ensemble, Lillian Clark and Elda Vettori participating in it for the first time.

With Vincenzo Bellezza conducting and Armando Agnini in charge of the stage a very satisfactory level of com-



© Mishkin

Giuseppe De Luca Presents Again His Adroitly Humorous Embodiment of Gianni Schicchi

petence was maintained. Some small regret could be harbored because of the tendency here, as in other operas that are best heard in more intimate surroundings, to broaden the comedy and make cartoons of the stage personages. In some respects, the recent Juilliard performance, in English and in a small theatre, was nearer the desired spirit, though of no such expertness of ensemble. The old mountings were found still serviceable after their years of alternate service and neglect. The little opera had animation, point and propulsion and was given a final fillip by Mr. De Luca's delivery of its spoken epilogue in flavorful English.

### Success Due Chiefly to Book

The reviewer is not one of those who can regard Gianni Schicchi as a comic masterpiece or even top-notch Puccini. The book is a capital one. What might not a Mozart or a Rossini have done with the mischievous tale that Gioachino Forzano fashioned into so delightful a libretto for Puccini! The hypocritical relatives mourning about the bed of the deceased Donato, their despair over the discovery that he had not provided for them in a will, the decision to summon

Schicchi as the one man likely to find a way to satisfy their greed, Schicchi's impersonation of the dying Donato in the very bed from which the corpse has been hurriedly removed to enable him to take its place, and his dictation of a will by which all the treasures of Donato are left, not to Donato's relatives, but to Donato's friend, Gianni Schicchi, these are comedy pictures to rejoice the composer with a kindred spark of the farcical in his veins.

But Puccini's gift was for the sentimental, not the comic. It was not his artistry that failed him in Gianni Schicchi, since this score, technically, is as admirable as any he penned. Indeed, the workmanship is invariably better than the substance. In most respects the writing is closer to that of Verdi's *Falstaff* than it is to the old buffo style that the text would seem to invite. Gianni Schicchi has many points in common with the scene in the home of Mistress Ford, even to the duet of the lovers while the world about them rages. But Puccini had not the whip-crack of Verdi, and his comedy, in spite of the rapidity of its gait, is lacking also in Rossinian lightness. What one misses most is drollery in the orchestration—the drollery that Mozart's cavorting bassoons make irresistible in a work like *Così Fan Tutte*. Over and over, the amusing utterances of the characters are supported by lushly sentimental scoring that would have been more suitable for *La Bohème*. As ever with Puccini, the words are deftly set and the vocal phrases have the most skillful inflection. But the orchestra lacks sting. As an earnest effort to escape the artistic limitations of *Bohème*, *Tosca* and *Butterfly*, Gianni Schicchi adds something to the stature of the composer. But it is the fun of his libretto, chiefly, that keeps his work alive.

The second *Salome* brought to light some minor changes, including a new and glittering, but otherwise dubious, raiment for the maiden with the obsession for the "Kopf des Jokanaan." For this writer, the performance is one distinctly better on its musical than its dramatic side, as was last year's *Elektra*. There is a singular lack of atmosphere, due partly to the principals, partly to the huddled groupings about the regal dais, which tend to efface both

GIANNI SCHICCHI. Opera in One Act. Italian text by Gioachino Forzano, Music by Giacomo Puccini. Revised after four seasons, at the Metropolitan Opera House.

The cast:  
Gianni Schicchi ..... Giuseppe De Luca  
Lauletta ..... Editha Fleischer  
La Vecchia ..... Ina Bourskaya  
Rinuccio ..... Nino Martini  
Gherardo ..... Giordano Paltrinieri  
Nella ..... Lillian Clark  
Gherardino ..... Frank Castino  
Betto ..... Paolo Ananian  
Simone ..... Ezio Pinza  
Marco ..... Louis D'Angelo  
La Ciesca ..... Elda Vettori  
Spinelloccio ..... Pompilio Malatesta  
Ser Amantio di Nicolao ..... Alfredo Gandolfi  
Rinellino ..... James Wolfe  
Guccio ..... Arnold Gabor  
Conductor, Vincenzo Bellezza  
Stage Director, Armando Agnini

Herodias and Herod, save when the latter is careening about the centre of the stage. Mr. Bodanzky again conducted and the cast was the same as on the preceding Saturday.

### Former Salomes Witness Revival at Metropolitan

When Richard Strauss's *Salome* was revived at the Metropolitan Opera House on the evening of Jan. 13, in the audience were Olive Fremstad, the heroine of the single performance given there in 1907, and Mary Garden, who sang the role ten times at the Manhattan Opera House during the season of 1908-1909 under Oscar Hammerstein's management. Miss Garden also appeared in the role in the same theatre with the Chicago Opera Company during the season of 1921-1922.

### David Sarnoff Joins Metropolitan Board of Directors

David Sarnoff, president of the Radio Corporation of America, was elected a director of the Metropolitan Opera Association, Inc., and of the Metropolitan Opera Company at a directors' meeting held on Jan. 17 at the Broad Street Club. The meeting was presided over by Paul D. Cravath, chairman of the board. After the election, Mr. Cravath appointed Mr. Sarnoff a member of the Executive Committee of the Metropolitan Opera Association.

### Baltimore Welcomes Hindu Dancers

BALTIMORE, Jan. 20.—Uday Shan-Kar and his company of Hindu dancers and musicians gave a performance before an audience which became enthusiastic over each feature. This program was given on Jan. 16 in the Lyric Theatre.

## CASTS ARE CHOSEN FOR WAGNER CYCLE

Six productions will comprise the annual matinee cycle of Wagner operas at the Metropolitan Opera House from Feb. 9 to March 15. The works chosen are *The Ring*, without cuts; *Tannhäuser* and *Die Meistersinger*. Artur Bodanzky will conduct. The casts follow:

### TANNHAUSER

Feb. 9

Landgraf Hermann, Emanuel List; Tannhäuser, Max Lorenz; Wolfram, Friedrich Schorr; Walther, Hans Clemens; Biterolf, Arnold Gabor; Heinrich, Giordano Paltrinieri; Reinmar, James Wolfe; Elisabeth, Elisabeth Rethberg; Venus, Karin Branzell; Shepherd, Editha Fleischer.

### DAS RHEINGOLD

Feb. 16

Wotan, Ludwig Hofmann; Donner, Arthur Anderson; Froh, Alfio Tedesco; Loge, Hans Clemens; Alberich, Gustav Schützendorf; Mime, Marek Windheim; Fasolt, Emanuel List; Fafner, James Wolfe; Fricka, Göta Ljungberg; Freia, Dorothea Mansk; Erda, Maria Olaszewska; Woglinde, Editha Fleischer; Wellgunde, Rose Hampton; Flosshilde, Doris Doe.

### DIE WALKÜRE

Feb. 22

Siegfried, Lauritz Melchior; Hunding, Emanuel List; Wotan, Ludwig Hofmann; Siegmund,

Göta Ljungberg; Brunnhilde, Frida Leider; Fricka, Maria Olaszewska; Helmwig, Dorothea Mansk; Gerhilde, Phradie Wells; Ortlinde, Pearl Pesner; Roseweisse, Ina Bourskaya; Grimgerde, Philine Falco; Waltraute, Doris Doe; Siegrune, Elda Vettori; Schwertleite, Irna Petina.

### SIEGFRIED

March 2

Siegfried, Lauritz Melchior; Mime, Marek Windheim; Wanderer, Friedrich Schorr; Alberich, Gustav Schützendorf; Fafner, Emanuel List; Erda, Maria Olaszewska; Brunnhilde, Frida Leider; Forest Bird, Editha Fleischer.

### GÖTTERDÄMMERUNG

March 9

Siegfried, Lauritz Melchior; Gunther, Friedrich Schorr; Hagen, Emanuel List; Alberich, Gustav Schützendorf; Brunnhilde, Frida Leider; Gutrune, Dorothea Mansk; Wlraute, Maria Olaszewska; Woglinde, Editha Fleischer; Wellgunde, Phradie Wells; Flosshilde, Doris Doe; First Norn, Irna Petina; Second Norn, Phradie Wells; Third Norn, Dorothea Mansk; Two Men, Max Altglass and Arnold Gabor.

### DIE MEISTERSINGER

March 15

Eva, Lotte Lehmann; Magdalene, Doris Doe; Walther von Stolzing, Max Lorenz; Hans Sachs, Friedrich Schorr; Beckmesser, Gustav Schützendorf; Pogner, Ludwig Hofmann; Kothner, Louis D'Angelo; Vogelgesang, Marek Windheim; Zorn, Angelo Bada; Moser, Max Altglass; Eislinger, Giordano Paltrinieri; Nachtigall, Arnold Gabor; Ortel, Paolo Ananian; Foltz, James Wolfe; Schwartz, Arthur Anderson; David, Hans Clemens; Night Watchman, George Cehanovsky.

## SALOME RETURNS TO METROPOLITAN ROSTER

(Continued from page 5)

tiful voice was heard with pleasure in the part of the First Nazarene. Miss Doe as Herodias's Page was excellent, both in voice and action. The others, as listed above, did their smaller parts with varying effect, some better, some worse.

If *Salome* is to have in this season's record a place similar to that of *Elektra* last year, further additional study will have to be expended on it. First and

foremost, Mr. Bodanzky will be obliged to achieve a true range of dynamics orchestrally and the stage action must be developed so as to be far more vivid and true to the book. As I have said, expurgated classics have little to recommend them. Expurgated moderns even less. There is still time to rectify this attempt to sweeten what the management must have thought, at least morally, a bitter pill.





DEAR MUSICAL AMERICA:

The news of Roxy's resignation as manager of the Radio City Music Hall is learned with great regret. For Roxy has proved himself, not only in his most recent post, but in the many that he has occupied in the motion picture theatre world over the years, one of the world's master showmen. The reasons for his resignation do not interest me as much as the future of the theatre which he carried through a most successful first year. I think the fact that the opening show in Dec. 1932 was not the brilliant outstanding success which had been hoped for, proves only that the plan to put on a \$2.50 music hall review (for that is what it was) was not a feasible one. The decision to present that kind of entertainment was also one brought about, I imagine, in the councils of those interested in the Radio City Music Hall, not by Roxy alone.

Roxy showed he could correct his error by changing the plan of the Radio City Music Hall and making it what is generally admitted to be the finest moving picture theatre in the world. During the months following the changing of the theatre's program from the original set-up to the moving picture idea with elaborate stage presentations, some of the finest entertainment of this kind ever seen and heard in New York has been given. Roxy was the guiding spirit.

Whether the Rockefellers are satisfied with having given New York its finest moving picture theatre, in the establishing of the Radio City Music Hall, is considered, by some people in the know, a very debatable question. My feeling is that the reason that a revue, not unlike those given in Continental music halls, was planned with a \$2.50 top last December was due to a desire to give New York a theatre presenting a kind of entertainment not existing here at that time. It is also obvious that that kind of entertainment could not be offered at moving picture theatre prices. When the public did not respond, due doubtless to financial conditions, there was only one thing to do—change the type of entertainment.

Roxy has gone South for a rest which, I dare say, his heavy duties at the theatre have made necessary. (His resignation goes into effect the middle of next month.) I would not be surprised to see him back in New York next month, active again in the amusement field. In fact, he says he has important plans to announce on his return from the South. Some say he will take over his old theatre, the Roxy, at 50th

Street and Seventh Avenue, and lend his unique abilities to the house which he made famous.

I wonder if, when he makes his announcement, he will have something in the way of a new idea to offer in moving picture theatre entertainment? That's what is needed. The trouble with moving picture theatres these last ten years, is that the type of entertainment offered is too routine, lacking in variety and, to a degree, also in novelty.

The man who comes along with a new idea will make a ten strike. I wouldn't be surprised if Roxy were the man. Here's hoping!

\* \* \*

Her name is Rosemarie Brancato. Her voice an unusually appealing, brilliant coloratura soprano. The occasion was Wednesday evening, Jan. 17, in Chicago. The opera, *Rigoletto*.

Miss Brancato sang Gilda and proved to be a sensation. Her voice was likened to that of Galli-Curci, who some years ago made her way to fame in a similarly outstanding debut in that city.

The leading Chicago critics have praised this 21-year-old singer to the skies, in their reviews of her Gilda. Their newspapers treated the debut in headlines streamed across the top of the page, always an indication of an event that has news as well as musical interest to recommend it.

I was not surprised—in fact I was almost prepared to learn, the day after her debut, that F. C. Coppicus, head of the Metropolitan Musical Bureau, had signed Miss Brancato for concerts. There are few managers more alert than he. He predicts a big career for this young Italian-American singer, and knowing what big experience he has in choosing new artists, I feel certain that Miss Brancato is starting off on what promises to be a very rosy path.

I am glad, too, to say that she is a pupil of an American teacher, Estelle Liebling, with whom she has been studying for several years.

\* \* \*

"American and Russian musical critics are merely amateurs."

So I read in the *Sackbut* of London, of which Ursula Greville is editor. But it is not the gifted Ursula (whom Americans remember as a concert singer) who has snubbed our erudite reviewers in this contemptuous fashion. It is a contributor, Ralph Hill, also of London, who has done this in the course of an article on Some Post-War Critics.

Though he begins his discussion with the well-known quotation from Byron,

A man must serve his time  
to every trade,  
Save censure—critics all are  
ready made,

the *Sackbut* writer makes it his business to praise rather than to scold a group of the younger English critics. Among those he commends are two who are known to your readers, namely Basil Maine, of the *Morning Post*, who is your London correspondent; and Gerald Abraham who wrote for you that informative article about Balakireff about a year ago. Others for whom he has only good words are Cecil Gray, whose book on Sibelius you discussed—not altogether favorably, I remember; Constant Lambert, known to us chiefly as the composer of *Rio Grande* and three others whose names are barely familiar on this side, Frank Howes, Scott Goddard and Robert H. Hull.

Mr. Hill distinguishes between Nineteenth Century and Twentieth Century criticism by saying that the former inclined toward over-censure while the

latter favors over-praise; the one was the outcome of pedanticism and the other the fear of pedanticism. Perhaps he's right. But what I find really charming in his article is the candor with which he, as a Britisher, makes this sweeping admission: "No one who has followed the work of the last generation of musical critics, led by Ernest Newman, Edwin Evans, Professor E. J. Dent, Sir W. H. Hadow, Professor Donald Francis Tovey, H. C. Colles, Harvey Grace and others, all happily very much alive today, can deny that for keen perception, scholarship, and literary style, British musical critics are far superior to those of any other country. For every one good German or Frenchman (American and Russian musical critics are merely amateurs) we can produce at least half-a-dozen."

Now, I hold no brief for German and French musical critics, but I strongly suspect that if I started naming the good ones, Mr. Hill would have to scrape industriously to make good his boast of producing a half-dozen Britishers for each. We might even have to loan him a half-dozen of our "amateurs"—though we think one such as W. J. Henderson or Lawrence Gilman might well be counted as six over there.

However, there is something else that troubles me more. Isn't it about time the English stopped using the outmoded term "musical critics," and substituted the much more sensible one "music critics"? They are critics of music. As Mr. Hill doubtless will concede, they may or may not be musical.

\* \* \*

I can't tell you how happy I was to be present when Claudia Muzio made her re-entry at the Metropolitan in *Traviata*, of which she gave a fine performance. She had the kind of a welcome that indicated, for those who observe this kind of thing, that the New York public loves her, that it has by no means forgotten her. It has, in fact, during the years in which her fame has grown, in Chicago, and in leading European opera houses, cherished her, holding her in its heart for the time when a management, that from time to time shows its astuteness, would call her back to the stage where she had many triumphs, namely, the Metropolitan.

A charming artist, this Mme. Muzio, a very human personality. At a recent luncheon of the American Criterion Society, at which she was a guest of honor, as was your editor, she was called on to speak. Her simplicity and her sincerity were felt by all present when she expressed her joy at "being back home," meaning back in New York at the Metropolitan.

\* \* \*

I was delighted, on opening the current issue of *Cosmopolitan*, to find among the features, A New Year's Review of the Passing Show, consisting of two pages of very clever drawings by Conrado Massaguer, the well known artist, in which he has pictured outstanding personalities who made news (some of them, incidentally, made history), during 1933. The drawings are very keen, brilliant in execution.

And who do you think wrote the accompanying text for this feature? None other but our good friend Frederick C. Schang, Jr., of the Metropolitan Musical Bureau, known wherever there are artists and wherever there are managers. Schang's text begins "Names Make News," which shows that he is still at heart a newspaperman. You know, before he became prominently identified with musical managing, in which he has been so successful, he was

## With Pen and Pencil



The Late Gianni Viafora Drew This Cartoon Especially for MUSICAL AMERICA in Those Days When Strauss's *Salome* Was Viewed in New York With Something Akin to Horror

on the staff of the New York *Tribune*, where he wrote news and covered drama and films. I was certainly glad to see him in print again, especially in a feature in *Cosmopolitan*. Congratulations, Fred!

\* \* \*

I had one of the best chuckles of the season recently when my chief imp, whose keenness becomes greater as the years pass, called my attention to the following:

It appears that a new American singer gave a recital at Town Hall a few weeks ago. One of the assistant critics of the New York *Times* in reviewing it—I think it was the one with reddish hair—spoke of the singer's German diction being "Anglicized." Now, of course, this assistant is an authority on German. But I doubt if he knows more about it than does the critic of the New York *Staats-Zeitung*, who reviewed the concert, who is a German, and who in his review spoke of the singer's German being as faultless as his English.

Whaddye mean, Anglicized!

\* \* \*

This-here-now French preemeer Mr. Chautemps seems to be stirring up things quite considerable in the pawn shop line in Bayonne (Basses Pyrénées, not N. J.) In view of the gentleman's name and his activities, I respectfully suggest to him for his theme song, "There'll Be a Chaud Temps in the Old Town Tonight."

\* \* \*

Wonders never cease. An *Associated Press* dispatch from Chicago, as printed in the *Herald Tribune*, comments with appropriate enthusiasm on the success of a new baritone as Manrico in *Il Trovatore*. Some baritone, I'll agree! Now, if he will only duplicate this success as Sarastro, Suzuki and Lucia I will toss my hat even higher that the good old A.P. ever did in acclaiming this baritone, promises your

*Mephisto*



# Toscanini Returns to Philharmonic-Symphony

**Veteran Maestro Hailed as He Re-assumes Baton and Begins Beethoven Cycle — Koussevitzky Gives First New York Hearing of Controversial Work by Markevitch — Harriet Cohen Introduces Vaughan Williams Concerto with New York Orchestra under Sokoloff — National Orchestral Association Has Joseph Szigeti and Roth Quartet as Soloists — Yehudi Menuhin Plays Beethoven Concerto with Toscanini — Musicians Emergency Orchestra under Damrosch, Aided by Twelve Choral Groups with Rethberg, Schorr and Elman in Mendelssohn List**

THE striking event in the orchestral world of New York was the resumption by Arturo Toscanini of the conductorship of the New York Philharmonic-Symphony. Mr. Toscanini began his series of Beethoven concerts, which will include all the symphonies as well as lesser works and will close with the Missa Solemnis.

Serge Koussevitzky created some contention with an Introduction and Hymn



Arturo Toscanini Was Given an Ovation on His Return to the Podium of the New York Philharmonic-Symphony

by Markevitch which was received with varied comment, but with little enthusiasm. Leon Barzin, at the fourth concert of the National Orchestral Association, gave a well-balanced performance of Beck's Concerto for String Quartet and Orchestra and the Beethoven Violin Concerto with the Roth Quartet and Joseph Szigeti in the solo parts. At the third concert of the New York Orchestra, besides introducing Vaughan Williams's Piano Concerto with Harriet Cohen as soloist, Nikolai Sokoloff played d'Indy's symphony, Summer Day on the Mountain, leading one to imagine that composers spend a good deal of time on the heights, as Koussevitzky had played A Night on Mount Triglav by Rimsky-Korsakoff.

Yehudi Menuhin won his customary tribute in the Violin Concerto in Toscanini's series of Beethoven's works. Walter Damrosch, at an all-Mendelssohn program in Madison Square Garden, among other attractions, had a special arrangement by himself of the Wedding March sung by a chorus of 1200. He invited couples married for fifty years to attend the concert.

## Boston Symphony Plays Markevitch Novelty

Boston Symphony, Dr. Serge Koussevitzky, conductor. Soloist, Olga Averino, soprano. Carnegie Hall, Jan. 4, evening: Eine Kleine Nachtmusik.....Mozart Introduction and Hymn.....Markevitch (First Time in New York) Shéhérazade, Three Poems for Voice and Orchestra: Asie; La Flûte Enchantée; L'Indifférent.....Ravel Miss Averino Ein Heldenleben.....Strauss

If Igor Markevitch's work had a succès fou in Paris, then there must have been something decidedly fou about Paris. It is perhaps the dullest and most barren music played here in a blue moon under the cover of "first times." It has, in fact, two kinds of dullness: the endless, monotonous and taxing oboe solo, with its plink-plunk accompaniment, which is the introduction; and the confused mass of sonorities and tonalities which is the hymn. One can call the latter a hymn to the god of futility and let it go at that.

Ravel's songs came as a refreshment, although the first is a bit too long and too obviously tricked and mannered. The other two are delicious, and as sung by Miss Averino provided the greatest compensa-

tion of the evening. This soprano has a rare gift: style. One could almost see and hear a Mélisande in her delightful use of it, in her odd and lovely quality of tone, and also in her exquisite diction. She had a deserved ovation.

Dr. Koussevitzky's interpretation of Heldenleben did nothing to relieve the tedium of the major part of the work, and only made it more clear than ever that the battle is a hopeless musical struggle, no matter what its literary implications, and that the solo violin passages, played by Richard Burgin, are as tiring as the impatient hero must have found them. The opening and closing sections were done magnificently, however.

The string section opened the program with a brilliant performance of the charming Mozart music. Q.

## Rimsky Played With Splendor

Boston Symphony, Dr. Serge Koussevitzky, conductor. Soloist, Olga Averino, soprano. Carnegie Hall, Jan. 6, evening: Night on Mount Triglav.....Rimsky-Korsakoff Schéhérazade.....Ravel Miss Averino

Symphony No. 5, in C Minor.....Beethoven

In presenting Night on Mount Triglav, a concert version of the music of Act III of the opera-ballet Mlada, originally planned as the joint work of Borodin, Cui, Moussorgsky and Rimsky-Korsakoff, the Boston conductor brought back to his Manhattan patrons some of the most enchanting pages penned by Rimsky. This music was introduced to New York as far back as 1904 by the Russian Symphony, under Modest Altschuler, but it was a novelty for perhaps a majority of those who heard it on this occasion. For concert purposes, it is over-long and has stretches of lassitude; but these are more than redeemed by other episodes in which there is a riot of the brilliant orchestration, often Oriental in its suggestion, of which Rimsky was so unique a master. The performance was one of rare splendor.

The same could scarcely be said for the Beethoven symphony. Dr. Koussevitzky attacked its first phrase excitedly and breathlessly, and excitement and breathlessness were characteristics of the entire performance thereafter. The "reading" was one nervous and spasmodic throughout and noisy and fretful rather than weighty or heroic in those moments when the conductor strove most violently for power. The Schéhérazade songs were not well placed, in view of their suavely coloristic scoring, which did not gain in effectiveness by proximity with the more sharply edged and vivid combinations of Rimsky. T.

## Hans Lange Takes Leave

New York Philharmonic - Symphony, Hans Lange, conductor. Soloist, Poldi Mildner, pianist. Carnegie Hall, Jan. 7, afternoon:

Overture, Calm Sea and a Prosperous Voyage, Mendelssohn Symphony No. 1, in E Minor.....Sibelius Concerto No. 2, in C Minor.....Rachmaninoff Miss Mildner

This was Mr. Lange's farewell appearance until the spring. He was given an ovation which his excellent work during the period of his conductorship has amply merited.

Both the Mendelssohn and the Sibelius pieces, having been given on more than one program recently, they need not detain us.

Miss Mildner, who played the Liszt E Flat Concerto at a previous concert, gave a striking performance of the Rachmaninoff. She was quite equal to all the heavier technical passages and played the milder ones with lovely tone, winning a tremendous success with her audience. D.

## Barzin Forces Give Beck Concerto for Orchestra and String Quartet

National Orchestral Association, Leon Barzin, conductor. Soloists, Joseph Szigeti, violinist; the Roth Quartet, Carnegie Hall, Jan. 9, afternoon:

Overture to The Flying Dutchman.....Wagner Concerto for String Quartet and Orchestra, Conrad Beck

The Roth Quartet



Trout-Ware

Under Nikolai Sokoloff, Vaughan Williams's New Piano Concerto Was Introduced at the Third of the New York Orchestra Concerts

Pan and Echo (Dance Intermezzo).....Sibelius Concerto in D, Op. 61.....Beethoven Mr. Szigeti

The execution and beauty of tone of this orchestra are truly noteworthy these days, convincingly demonstrated in this program, in which Mr. Barzin led his players in four different types of music, all with exceptional results.

But to his credit, especially, must be recorded the technical mastery by his young men and women of the difficult Beck score.

Many, many notes but little real music in this attempt on the part of a young Swiss modernist to write for quartet and orchestra. The quartet's part is not well set, often covered by the orchestra's range and color, not by its volume. In idiom it suggests Hindemith—and water. The Roth players gave a superb account of it, the whole ensemble firmly controlled by Mr. Barzin. The applause was for all concerned in performing it, not for the work.

Mr. Szigeti has often impressed us as one of the finest violinists of our day, but on this occasion he surpassed himself. His playing of Beethoven's noble concerto was one of the most satisfying expositions we have ever heard, technically sound, emotionally pure and exalted and tonally of profound loveliness. The Joachim cadenza was played magnificently. The audience was quick to recognize by clamorous approval the greatness of the violin playing it was hearing. Mr. Barzin read the orchestral part of symphonic proportions in a truly worthy manner. A.

## Toscanini Cheered as He Returns to Open Beethoven Cycle

New York Philharmonic - Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 11, evening:

First Concert of Beethoven Cycle Overture to Egmont Symphony, No. 1, in C Lento assai: Vivace from Quartet, Op. 135 Symphony No. 2, in D

One of the most treasurable evenings of the season was this one, when an audience that filled the auditorium, as it has not been filled at any Philharmonic concert thus far, listened to and profited by the Beethoven preachment of the great conductor.

No musician has a deeper reverence and love for this music of Beethoven than Signor Toscanini. Thus his playing of it is always a labor of love, an expression of his devotion to what he considers the greatest of musical utterances. The Egmont was vividly read, with a power and passion which few conductors can bring from this score. The finale, beginning with the low C tremolando, is still much too quick for our taste, as Signor Toscanini does it.

Both symphonies were models of perfect instrumental balance. The orchestra sounded finer, truer, smoother, than it has all season. Was it the healthy music that made this seem so, or was it the conductor's magic? The two movements of the

(Continued on page 27)

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



SCHIPA



TIBBETT



RETHBERG



MENUHIN



MARTINI

MANAGEMENT

Evans and Salter

113 WEST 57th ST., N. Y.  
Division Columbia Concerts Corporation  
of Columbia Broadcasting System



# CHICAGO OPERA IS ENLIVENED BY FIRST TURANDOT

**Production Impresses with Raisa, Claire, Lindi and Baromeo in Leading Roles—Favorite Singers Delight Audiences in Standard Works — Lucia Diano, Frederic Jencks and Clement Laskowsky Make Successful Debuts**

CHICAGO, Jan. 20.—The local premiere of Turandot, brilliantly produced under the baton of Gennaro Papi, and with Rosa Raisa in the title role, has been outstanding in developments of the Chicago Grand Opera Company's season in the Civic Opera House. Marion Claire, Aroldo Lindi, Chase Baromeo and Clement Laskowsky (the last-named making his debut with the organization) were associated with this novelty, which the public received with every mark of enthusiasm. Otherwise the repertoire has consisted of familiar works, sung by favorite artists. Lucia Diano, a young American soprano, was commended when she made her debut as Mimi.

Another debut, reviewed elsewhere in this issue, was that of Rosemarie Brancato, who comes from Kansas City and received plaudits when she appeared as Gilda in Rigoletto.

## Coe Glade Sings Carmen

Coe Glade in the title role of Carmen, in which she had made one of her first decisive successes with the old Civic Opera, was the attraction offered by the Chicago Grand Opera



Maurice Seymour

Coe Glade as Carmen, a Role in Which She Won Success in Chicago

Company on Jan. 2. Since her debut in the part, Miss Glade has refined her conception of the role and mastered many of its more illusive details. Her voice has the opulence usually associated with this music, and the fieriness of her acting and the pictorial effectiveness of her representation combined to make one of the most satisfying and complete interpretations of Carmen the operatic stage knows today.

Associated with Miss Glade in the cast were Aroldo Lindi, who sang Don José; Hilda Burke, the Micaela; and Désiré Defrère as the Toreador. Minor roles were sung by Norman Cordon, Wilfred Engelman, Marjorie Maxwell, Ada Paggi, Reinhold Schmidt, and Ludovico Oliviero.

Cavalleria Rusticana and Pagliacci, referred to by a local critic as "the double pill," exerted its wonted attraction for the public on Jan. 3. In the former work Rosa Raisa, in excellent voice, was a Santuzza of impassioned



Daguerre

Henry Weber Conducted Faust and Carmen With the Chicago Company

dramatic action. Opposite her was the Turiddu of Mario Chamlee, whose brilliant singing and virile impersonation gave this role a credibility it almost invariably lacks. Other roles were taken, and not very well, by Miss Paggi, Mr. Defrère and Hazel Sanborn.

Pagliacci provided opportunity for some heroic singing on the part of Mr. Lindi, and permitted Miss Burke to appear as a youthful and vocally competent Nedda. Claudio Frigerio, while the possessor of an excellent voice, is not suited to the dramatic demands of the role of Tonio. Frederic Jencks made his debut as Silvio, singing well though not at home in the histrionic duties of the part. Giuseppe Cavadore was the Beppe.

## Sharnova as Amneris

The illness of Edith Mason, who was to have sung Cio-Cio-San in the evening performance of Madama Butterfly on Jan. 6, necessitated a rearrangement of both the day's bills. At the Aida matinee Sonia Sharnova stepped into the role of Amneris, replacing Eleanor LeMance who was needed to sing the title role of Carmen substituted for the evening performance. Mme. Sharnova was a tower of strength in an excellent performance of the Verdi thriller. Her statuesque figure, intense dramatic conception of the role and lovely contralto voice, won her a success of notable proportions.

Miss Burke was the Aida, a familiar character in her repertoire and one in which she is invariably effective. Mr. Lindi's high and ringing tenor voice makes him one of the best Radames of the present day. Other roles were excellently taken by Mr. Cordon, Amund Sjovik, Mr. Frigerio, Hilda Ohlin, and Mr. Cavadore. Gennaro Papi conducted.

Under the circumstances the following Carmen could scarcely be called one of the company's best efforts. Miss LeMance stepped into the role without rehearsal and with but a few hours to prepare for the task. That she discharged her duties as well as she did redounds to her credit. In other de-

tails, it is not fair to pass judgment. In spite of the fact that Miss Burke was singing for the second time during the day, her Micaela was a considerable improvement over that of the earlier Carmen performance. The remainder of the cast was as before. Henry Weber conducted.

## Young Singer Makes Debut

A repetition of La Bohème on Jan. 8 was the occasion for the debut as Mimi of Lucia Diano, a young Illinois girl with Italian experience. Over 1,000 citizens of Miss Diano's home town, Joliet, journeyed to Chicago to hear her, and the interest of the Chicago public added sufficient auditors to that number to fill the theatre. Miss Diano's poise and authority under the trying conditions



Sonia Sharnova Scored in Her Performance of Amneris in Aida

were a great credit to her. Her voice has power and attractive qualities, though it is not at all times free from impurities of production. Her artistic feeling is just and sincere, and she quite deserved the commendation bestowed on her. The remainder of the cast was similar to that of the first performance, including Marjorie Maxwell, Dino Borgioli, Claudio Frigerio and Chase Baromeo. Mr. Papi conducted.

## The Season's Initial Faust

The season's initial Faust on Jan. 9 had vocal merits that rather outran other attributes. These latter defects could no doubt again be charged to insufficient rehearsal.

Miss Mason's Marguerite was a delightful acquaintance. No soprano of today with whom we are familiar can sing this music with the mastery of voice, style and charm which are Edith Mason's. Her artistry was one of the vocal high lights of the season. Dimitri Onofrei was a convincing Faust, his always sure and fluent vocalism ably abetting the artistic work of his coadjutors. Chase Baromeo presented a Mephisto having the elegance of the ancient tradition, and sang superbly. His towering physique permits him to impersonate an evil genius who believably dominates his victims. Helen Ornstein was a petite Siebel, disclosing a contralto voice of dark and appealing beauty. Mr. Defrère sang well such parts of the music of Valentine as lay within the range of his voice. Other roles were taken by Constance Eberhart and Mr. Engelman. Mr. Weber conducted.

## The Local Premiere of Turandot

What was confidently expected to be the big night of the season became an



R. Paganini, Milan

Aroldo Lindi Was Effective in Turandot, Pagliacci and Aida, and as Don José

actuality with the local premiere of Puccini's Turandot. Considering the many difficulties under which the present organization labors, it was the more remarkable that this production turned out to be a triumph of the kind for which no apologies need be made at any time or under any circumstances. The spectacular work was staged with a lavishness and generosity which betrayed no hint of depression. Stage settings were colorful and skillfully de-



Daguerre

Chase Baromeo Appeared as Mephistopheles and in the Local Premiere of Turandot

signed. Costumes were splashed with vivid color. The stage direction, to be credited to Mr. Defrère, was resourceful, smooth and convincing. As a popular success the future of Turandot in this locality seems assured. A capacity audience remained to cheer and applaud long after the final curtain.

No less impressive was the musical aspect of the production. Rosa Raisa, wearing resplendent gowns, sang the title role, which she created at the premiere at La Scala in 1926. The almost cruel vocal demands which Puccini made on protagonists of the role were met by this artist with invincible ease and authority. In every particular Mme. Raisa achieved one of the triumphs of her career. Sharing honors with her was Mr. Lindi, who had the

(Continued on page 28)



## German and French Music Heard in Italy

(Continued from page 7)

centenary performance of Donizetti's *Lucrezia Borgia* (first performed on Dec. 26, 1833) at the opening of the opera season, and to compare it with the production in Florence at the Maggio Musicale—the May Musical Festival. Beniamino Gigli sings in *Lucrezia Borgia* in Rome, as he sang in the opera in Florence, but in a totally new setting. For Rome, Cipriano E. Oppo designed scenery that, judging by what I saw of the sketches, will be epoch-making.

### Brahms and French Works

The symphonic season at the Augusteo opened with Brahms's *Requiem*, potently directed by Bernardino Molinari. He gave us one of his most remarkable interpretations, monumental in its perfection and worthy of a monumental work.

Of enormous interest was the French concert at the Augusteo directed by Albert Wolff; the program was far more representative than the programs offered by Hitler's musical emissaries, and when one had listened entranced to Albert Roussel's *Third Symphony*, as clear in its ideas as in its orchestration (and I mention this as the outstanding feature of a concert rich already with works by Ravel, Poulenc, Florent Schmitt and Ibert) one was nearer an understanding of political neighbors and of disarmament.

This artistic exchange in the politico-musical sphere should be much encouraged; the French concert was reciprocal of the Italian programs which

Molinari had triumphantly conducted in Paris last October. When can we expect a return to Rome of Howard Hanson, conducting an all-American program at the Augusteo?

Two foreign attractions impending at the Augusteo will necessitate a Roman week-end: from Belgium will come the choir (*Maitrise de St. Rombault*) from Malines's oldest church, and from Amsterdam the complete *Concertgebouw Orchestra* with Willem Mengelberg in charge. It will be educational to draw comparisons between Mengelberg conducting his own men, and Mengelberg of other seasons with our own orchestra.

Dimitri Mitropoulos from Athens is also to be guest conductor again. Last year he positively stuck roots in Italian soil with his pianistic as well as with his conductorial abilities. It is a comprehensive tour he is to make this season from one concert hall to another.

But here, indigenous to our own soil, we have a composer and a pianist who is making a profound impression on our national musical life: Alfredo Casella is the inspired artistic director of the concerts of the *Reale Accademia Filarmonica* (Royal Philharmonic Academy) in Rome, which sees the 113th year of life. Of the twenty-three concerts announced, a good half are dedicated to chamber music. It is not alone the kind and stuff the programs are made of, but also the value and eclecticism in the choice of the interpreters, which have galvanized this ancient society, and that is something we owe to Casella.

He is now applying the same power of stimulating and vivifying others to master classes for piano at the Conservatory of St. Cecilia, where he is appointed to the chair of "greater perfection" as it is literally termed, the classes being meant solely for those pianists who have already graduated. Sgambati was the last to hold the post. After his death none was ever found worthy or competent till Casella took charge. These classes are a miniature society of nations, for Poles, Germans, Czechs, as well as our own Italians, share the course, and it has been necessary to institute a severe entrance examination in order to stem the tide of pianists, fully armed with diplomas and degrees.

An exodus to Milan to hear and see Casella play his new *Concerto for trio and orchestra* was guaranteed; the soloists being: Casella himself at the piano, Poltronieri as violinist, and Bonucci as cellist. As far as hearing goes, from Vienna, on the radio, with Kabasta conducting, one was able actually to hear the *Concerto* and the impression it made was a deep one. It is a work of vitality and vivacity, and the Casellian style reaches its maximum force and intensity. The values and the relations between the three instruments and the orchestra are obtained with a sureness of hand and a deftness which proves this musician to be a past-master of his art. Erich Kleiber conducted the *Concerto* in Berlin, and comes to Rome in February to conduct it at the Augusteo (Casella playing).

### The Opera Season in Venice

Rome is the hub of musical Italy and it is hard to leave it, but in Venice we had (with the rest of all the other opera houses on Dec. 26) the launching of our opera season, but under a very new and different management. A turn to Venice was therefore imperative. The *Teatro La Fenice* opened with *Götterdämmerung* to a packed and enthusiastic house which could be guaranteed to contain no "paper." This assurance can be given because the first act of our new management was publicly to announce in the press that no free tickets or free admissions would henceforth be granted, and that, in order to prevent leakage, no one would be admitted to rehearsals except those called to them strictly on business. (I remember Lionel Tertis carrying out a similar revolutionary movement for his London recitals and with the same overwhelming victory.)

If in Rome the King and Queen graced the performance of *Lucrezia Borgia* with their presence, and if at La Scala in Milano the Duke of Bergamo occupied the royal box for Verdi's *Nabucco* directed by Vittorio Gui (who had to tear himself away from his Florentine orchestra to fulfill duties at La Scala), we in Venice were favored by having the Duke of Genoa (uncle to our King) lead the applause; and it was warm and lengthy, especially for Maestro Del Campo who showed himself a profound Wagnerian and sound musician. He is to conduct during the whole Venice season.

Don Pasquale was billed for the next week, to be followed by a triple bill, Wolf-Ferrari's *The Secret of Suzanne*, Malipiero's *Il Finto Arlecchino* (The False Harlequin) which had its world premiere in New York, and Giuseppe Mulè's *Baronessa di Carini*. Later productions: Falstaff, *Mefistofele* and Boris Godounoff. Such an opera season has not been ours for a long while,

### Malipiero's *Acciaio* Given Premiere Under Baton of Mario Rossi



Carpoforti, Rome

Mario Rossi Conducted the First Performance of Malipiero's *Acciaio* in Rome

ROME, Jan. 5.—The first performance of G. Francesco Malipiero's *Acciaio* (Steel) was given at the Augusteo on the afternoon of Dec. 24 under the baton of Mario Rossi and met with a remarkably warm success. *Acciaio* contains Seven Symphonic Expressions based on the film scenario which Pirandello wrote last year and for which he asked Malipiero to compose the music. The story deals with a romance with the steel foundry at Terni as its background.

Much of the success of the premiere was due to the able way in which the gifted young Roman conductor handled the score. He brought out its details to perfection. C. I.

and our much criticized orchestra is on its mettle.

### Permanent Orchestra Rumored

Before very long, if indiscreet rumors can be trusted, there will be no more occasion to find fault on this score, for the orchestra will achieve perfection in the only possible way—by becoming permanent. What Florence can enjoy with Vittorio Gui at the head of the symphonic concert season, and Rome has with Molinari, Venice is now on the verge of obtaining. The question of a permanent orchestra in Venice is vital to the success of the Biennial Festival. It will mean a great deal next fall if the choice of works is not limited to compositions for small orchestra, because this was one of the pitfalls of the 1932 Festival. I can almost assure you that the 1934 Festival (it will be held from Sept. 6 to 16) will offer greater opportunities to musicians by the creation of a permanent orchestra.

This third Festival is full of promise. The committee has already secured a list of composers whose names guarantee concerts of compelling music: Franco Alfano, Enrico Masetti, Victor de Sabata, Giuseppe Mulè, Virgilio Mortari, Ildebrando Pizzetti and Ludovico Rocca for the Italians, with Alban Berg, Honegger, Constant Lambert, Kadosa, Bohoslav Martinů, Ravel and Szymanowski to represent the foreign element. The short Opera da Camera, which were favorite features of the last Festival, are to be repeated, novelities by Vittorio Rieti, Antonio Veretti, Ernst Krenek and Stravinsky providing these pocket-opera melodramas.

# Music Festival

## THE LAST WEEK OF MAY IN LENINGRAD

A brilliant event to celebrate the centenary of Borodin's birth.

Heifetz, Zimbalist and other renowned artists will appear with the Leningrad Symphonic Orchestra. Solo concerts by Soviet and visiting artists in the halls of Leningrad's famous palaces. Operas and ballet as additional features.

The masterpieces of Borodin, Glinka, Moussorgsky, Tchaikowsky, Balakirev and Rimsky-Korsakoff as the Old Art; and the New Art of Shostakovitch, Zhivotov, Vasilenko and Myaskovsky.

Travel rates substantially the same in dollars as those prevailing last year.

Write for information

## INTOURIST, INC.

U. S. Representative of the State Travel Company of the U. S. S. R., 545 Fifth Avenue, New York. Offices in Boston and Chicago; or consult your own travel agent.



# Debuts and Re-Entries Mark Metropolitan Weeks

**Lotte Lehmann, Cyrena Van Gordon and Carlo Del Corso Greeted at Metropolitan Debuts—Elisabeth Rethberg and Lauritz Melchior Return in Favorite Roles—Tibbett Again Impresses as Genovese Ruler and as Negro Dictator—Branzell Sings Fricka Under Trying Circumstances—Doris Doe, Margaret Halstead and Frederick Jaegel Appear as Substitutes on Short Notice—Meistersinger in Repertoire After Year's Absence**

IN addition to Richard Strauss's *Salome* and Puccini's *Gianni Schicchi*, reviewed elsewhere in this issue, there were other operas brought back to the Metropolitan's stage after absences of varying length, debuts of new members of the company and re-entries of favorite artists of previous seasons.

Lotte Lehmann, already popular in New York as a recitalist, created a profound impression in her debut as Sieglinde. Cyrena Van Gordon and Carlo Del Corso shared debuts in *Aida*. Elisabeth Rethberg made her seasonal bow in the title-role of *Madama Butterfly*, and Lauritz Melchior re-appeared for the first time this season as Tristan. Lawrence Tibbett displayed versatility in appearing as a Genovese doge and the Negro dictator in *Simon Boccanegra* and *The Emperor Jones*, within a few days. Karin Branzell proved herself a valiant trouper by singing *Fricka* in *Die Walküre* when she was in great physical pain. The first *Die Meistersinger* in two seasons had Mme. Rethberg, Doris Doe, Max Lorenz, Friedrich Schorr and Ludwig Hofmann in the main roles. Due to Miss Branzell's illness, Miss Doe sang a last-minute *Brangäne*, and Margaret Halstead was heard as *Venus*. Frederick Jaegel filled the breach when Giovanni Martinelli was unable to sing in *L'Africana*, but the latter returned as *Pinkerton* in *Madama Butterfly*.

## The Bride of Lammermoor

The woes of Lucy Ashton and her lover, Edgar of Ravenswood, also the machinations of her designing brother, Henry, were set forth for the first time this season in *Lucia di Lammermoor* on the evening of Jan. 4. Lily Pons was the heroine; Nino Martini, the hero. Giuseppe De Luca had the role of Henry, with Elda Vettori as Alice and Léon Rothier as Raymond. Mr. Bellezza conducted.

Miss Pons warmed up to her task as the opera proceeded and gave, as usual, and to salvos of applause, a brilliant rendition of the Mad Scene in which she attained celebrity on this same stage. Mr. Martini, more convincing than in *Rigoletto*, the opera of his debut the previous week, sang extremely well. For once, the young lovers were convincing figures. Mr. De Luca, in a character as far removed as possible from his own personality, was the artist he always is; and the remaining parts were adequately presented by Messrs. Tedesco and Paltrinieri.

## Tibbett as Boccanegra

With Lawrence Tibbett in one of his most satisfying roles and the stirring ensemble of the famous council scene to gratify Verdi enthusiasts, *Simon Boccanegra* took its place in the current season's repertoire on the night of Jan. 5 and created the same contradictory impressions as at performances in other seasons. Those parts which were from the pen of the



Daguerre  
Cyrena Van Gordon Made Her Metropolitan Debut as Amneris in *Aida*

Verdi of the *Otello* period again evoked admiration. Those which came down from the Verdi of a generation earlier could not overcome the old verdict as to their inferiority, though here and there an air (notably the bass solo, *Il Lacerato Spirito*) asserted anew the *Trovatore* sort of appeal.

As the corsair who became Doge of Genoa, Mr. Tibbett again presented an appealing figure, richly resonant of song and convincing as a dramatic study. The *Fiesco* of Ezio Pinza was likewise an exceptional portrait, though the bass was vocally not quite in his best estate. Giovanni Martinelli coped valorously, if with varying success, with the thankless part of Gabriel. Maria Müller resumed the role of Maria, otherwise *Amelia*. Alfredo Gandolfi, Louis D'Angelo, Giordano Paltrinieri and Pearl Besuner were other participants, with Tullio Serafin in the orchestra pit doing his full duty by the patchwork score. There was enthusiasm for all the principals, and particularly for Mr. Tibbett; with some left over for the spacious settings.

## First Tristan Brings Melchior's Return and Doris Doe in Substitution

The season's first *Tristan und Isolde*, given at the Saturday matinee of Jan. 6, despite a number of excellent features, was not an outstanding performance, due largely to the unevenness of the orchestra's playing under Mr. Bodanzky.

Gertrude Kappel was the *Isolde*, singing much of the music capably, leaving something to be desired in her upper tones now and then. But her personation of the bride of King Mark is ever a sympathetic one. She was heartily welcomed when she came before the curtain alone.

Due to the illness of Karin Branzell, Doris Doe was called a few hours before the performance to sing *Brangäne*. Miss Doe's performance was one that may be praised warmly on its merit, vocally and histrionically (although in the latter respect she can still do much to improve her portrayal). When it is realized that she assumed the role without rehearsal, her achievement takes on added significance.

Lauritz Melchior as *Tristan* was, as ever, admirable, singing some of his third act music with a quality of tone, piano, that might be held up as a model for Wagner tenors. But the finest performance of the afternoon was that of Ludwig Hofmann as *King Mark*, one that strikes a note of pathos hardly to be described. Friedrich Schorr as *Kurvenal* is not at his happiest and vocally, on this occasion, his range

was more limited than ever. Hans Clemens was, as usual, the *Sailor's Voice* and the *Shepherd*, James Wolfe the *Steersman* and Arnold Gabor the *Melot*.

Mr. Bodanzky's brass went to pieces again and again in Act I, most lamentably on the entrance of *Tristan*. Some day con-



Ross, Berlin  
Elisabeth Rethberg Made Her First Appearance of the Season in the Initial *Madama Butterfly*



Wide World Studio  
Carlo Del Corso, Heard for the First Time in America as *Radames*

ductors will learn not to force the brass, especially the horns, who, when urged too much, always do what they did on this occasion, crack on every high note. The music of Act II seems to have less passion in Mr. Bodanzky's hands than in any other conductor's.

## Jaegel Returns in La Bohème

The ever-popular *La Bohème* produced on the evening of Jan. 6, gained additional popularity by being sung at popular prices and having *Lucrezia Bori* in the role of *Mimi*. A large audience turned out for the performance.

Associated with Miss Bori were Frederick Jaegel, who made his seasonal debut as *Rodolfo*; Nina Morgana, a vivacious and vocally fine *Musetta*; Richard Bonelli as *Marcello*, and Virgilio Lazzari as *Colline*. Others in the cast included Messrs. Picco, Ananian, Malatesta, Altglass and Coscia. Mr. Bellezza conducted.

Miss Bori was acclaimed after *Mi Chiamano Mimi*; and, with Mr. Jaegel, was recalled many times at the close of the first act. Mr. Jaegel's *Narrative* was generously applauded. Miss Morgana, a last-minute substitute, won favor with the *Waltz*. Mr. Bonelli was a fine *Marcello*.



Setzer, Vienna  
Lotte Lehmann Won High Acclaim at Her First Metropolitan Appearance as *Sieglinde*



Lucrezia Bori Was the *Manon* of a Benefit Matinee of Massenet's *Opera*

## Sunday Night Concert

The Sunday Night Concert on Jan. 7 was given by Lily Pons, Lillian Clark and Dorothee Manski, sopranos; Rose Bampton, contralto; Max Lorenz, tenor; Richard Bonelli, baritone, and Emanuel List, bass. Wilfred Pelletier conducted.

Miss Pons sang arias from *The Tsar's Bride* and *Mignon*, as well as a number of songs. Miss Clark contributed an aria from *Hérodiade*, and Miss Manski was heard in a portion of Act I of *Die Walküre* with Mr. Lorenz. Arias from *Dido and Aeneas* and *La Cenerentola* were given by Miss Bampton. Mr. Lorenz chose the Prize Song from *Die Meistersinger* for his solo. Mr. Bonelli's share in the program took the form of items from *Andrea Chenier* and *Tannhäuser*. Mr. List drew on *The Magic Flute* and *The Merry Wives of Windsor* for his numbers. The orchestral pieces were from *The Marriage of Figaro* and *William Ratcliff*, in addition to works by Ravel and Gretchaninoff.

## Melchior and Halstead in Second Tannhäuser

Two important changes of cast were made in the second *Tannhäuser* of the season, given on Monday night, Jan. 8, Lauritz Melchior assuming the title role and Margaret Halstead succeeding to the part of *Venus*. Both were highly successful, the Danish tenor acting well and using his very vital voice with powerful effect; and the American soprano duplicating the favorable impression she made at her debut a year ago. Maria Müller

(Continued on page 20)



## Fortnight's Recitals Bring Debuts and Returns

**Kathryn Meisle Makes First New York Recital Appearance with Success — Carl Friedberg Impresses in Program of Unusual Merit—Frederick Jagel of the Metropolitan Gives a Fine Song Program — Alexander Gray Hailed in Initial Recital — Giesecking Draws Large Audience for Town Hall Recital — Gabrilowitsch and Spalding Inaugurate Their Cycle of Three Beethoven Sonata Performances—Beethoven Association Gives Third Concert**

IN spite of the fact that the number of concerts given in New York's auditoriums during the past fortnight was smaller than usual, the variety and high level of excellence were notable. Ossip Gabrilowitsch and Albert Spalding started a series of recitals which will present the ten violin and piano sonatas of Beethoven. Kathryn Meisle, heard everywhere with orchestra and in



Apeba

Kathryn Meisle Was Heard by a Distinguished Audience at Her First New York Recital

opera, was applauded by an audience containing many musical notables in her first local recital appearance. Mme. Meisle gave the initial American hearing of a Tchaikovsky aria from the cantata, Moscow, composed for the coronation of Tsar Alexander III.

Carl Friedberg, who maintains an important tradition of piano playing, again demonstrated his art, and Walter Giesecking, always a prime favorite with New York audiences, was greeted by an interested throng at his first appearance of the season. Alexander Gray, baritone, known to radio audiences and also a star of light opera, made his bow as a recital artist. Frederick Jagel, Metropolitan tenor, won additional laurels in a Town Hall recital.

### Plaza Artistic Morning

The Plaza Artistic Morning on Jan. 4 had as soloists, Helen Gleason, soprano of the Metropolitan Opera; Colette d'Arville, soprano of the Paris Opéra-Comique, and Efreim Zimbalist, violinist.

Miss Gleason, presenting the first group, sang arias from The Marriage of Figaro and Louise, and songs by Taylor and Cimara. Mr. Zimbalist then played Vitali's Chaconne. In costume, Miss d'Arville sang a delightful cluster which included songs by Mozart, Chabrier, Bernard and de Falla. Miss Gleason's second appearance was in compositions by Speaks, Gretchaninoff and Sibella and an aria from Catalani's La Wally, in all of which she was well received. The final part of the program brought pieces by Tor Aulin and Sarasate beautifully played by Mr. Zimbalist. Pietro Cimara was accompanist for Miss Gleason, Wilfred Pelletier for Miss d'Arville and Theodore Saidenberg for Mr. Zimbalist.

### Coolmans Seen in Oriental Dances

Fred Coolmans, assisted by Catherine Marcus, appeared in a program of dances in the Forrest Theatre on the evening of Jan. 5. With a varied program of music ranging from Scarlatti to Granados, and including several items of Hindu and Javanese origin, Mr. Coolmans and his partner, Miss Marcus, presented a series of choreographic interpretations which, though uneven in quality, were received with cordiality. Possessing a technique obviously tinged with Javanese influences, Mr. Coolmans was happiest in three Oriental dances, entitled respectively Kriss Dance, Ardjuna and Mentjah, which possessed an engaging verve and fluency of movement. Miss Marcus danced with obvious sincerity. Accompaniments were ably provided by James Quinlan, and, for the Oriental works, by Sarat Lahiri, whose sitar playing and Hindu costume added

color to the performance. The audience, which was large, applauded enthusiastically.

### Frederick Jagel Gives Splendid Recital

Frederick Jagel, tenor. Edwin McArthur, accompanist. Town Hall, Jan. 7, afternoon:

Der Musensohn; Erstarrung, Frühlingsglaube; Ungeduld ..... Schubert  
Wenn du nur zuweilen lächelst; Ständchen; Meine Liebe ist grün ..... Brahms  
Epiphanias; Der Rattenfänger ..... Hugo Wolf  
I Pastori ..... Pizetti  
Cardellina ..... Recli  
L' Amor xe una pietanza ..... Sadero  
Riflessi ..... Santoliquido  
Now Like a Lantern ..... Kramer  
This Is the House That Jack Built ..... Homer  
Down by the Sally Gardens ..... Hinchcliffe  
Go Lovely Rose ..... Quilter  
My Parting Gift ..... Warren

Mr. Jagel in this program convinced his audience, one that filled the hall completely, that he is a recitalist of unusual gifts. His skill in searching out the inner meaning of his songs was admirably illustrated again and again. He was in excellent voice and gave to his songs beauty of tonal expression and intelligence of interpretation. His languages were well handled, his enunciation clear.

A noteworthy performance was Wolf's Epiphanias, the humor of which Mr. Jagel managed to communicate tellingly. The Sadero arrangement was a model of bel canto and the group in English brilliantly given. Mr. Homer's nursery rhyme has, to our knowledge, never been done so well. After the printed list was completed, the audience stayed on for extras. Despite his having sung Rodolfo in La Bohème at the Metropolitan the night before, Mr. Jagel, in fine fettle at the end of his program, accomplished the feat of singing the Grail Narrative from Lohengrin. He did it with an exalted quality that was thrilling. The audience asked for more, and he sang Ernest Charles's My Lady Walks in Loveliness, a setting of Mona Modini Wood's exquisite poem, Frances Williams's Home, Dearie, Home, the Aubade from Lalo's Le Roi d'Ys and Kathleen Manning's Hop Li, the Rickshaw Man. During the concert he had added to his list Strauss's Nichts and songs by Cimara and Carnevali. There were numerous demonstrations of approval all afternoon to indicate that the audience enjoyed every bit of it. Mr. Jagel is today a song singer, as well as an opera tenor, of enduring quality.

Mr. McArthur's accompaniments were splendid in balance and execution. Noteworthy was his playing of the difficult interlude and postlude of Epiphanias. Mr. Jagel shared the applause with him frequently.

### Gabrilowitsch and Spalding

In faring forth on the well-trod highway of the Beethoven sonatas for piano and violin, Ossip Gabrilowitsch and Albert Spalding contrived nobly to put ensemble mutuality ahead of individual virtuosity, at their concert in the Town Hall on the evening of Jan. 7; the first of three designed to embrace all of Beethoven's ten works of this order. An audience justifying the time-worn description of large and select rejoiced in the unity and cohesion of the playing, in which the personal characteristics of the two artists as interpreters and executants were skilfully merged.



Frederick Jagel Stepped from the Metropolitan Stage to Give an Admirable Song Program

Wisely, the sonatas are not being presented in chronological order. This first program embraced one sonata, each, of the early, middle and late periods, those performed being the A Major, Op. 12, No. 2; G Major, Op. 96; and C Minor, Op. 30, No. 2; in the order named. Throughout, there was something more than the usual deference on the part of each artist toward the other, and this, while it may not have been conducive to all possible spontaneity in the performances, conformed with the dignity, the restraint and the aristocratic quality with which each of the sonatas was achieved. Beauty of tone, clarity of line, structural symmetry and a just balance of parts were attributes which stamped this as a sonata program of rare distinction.

### Kathryn Meisle Warmly Applauded in First New York Recital

Kathryn Meisle, contralto. Edwin McArthur, accompanist. Town Hall, Jan. 8, evening:

The Spirit's Song ..... Haydn  
There's Not a Swain ..... Purcell  
Che Faro senza, Euridice from Orfeo ..... Gluck  
Zur Ruh; Fussreise; Nimmersatte Liebe; Verschwiegene Liebe; Ich Hab' in Penna. The Day is no More ..... Carpenter  
How's My Boy? ..... Homer  
Baby's Night Song ..... Williams  
Transformation ..... Watts  
The Witch's Song ..... Davidson  
Near to Thee ..... Gabrilowitsch  
Aria from the Coronation Cantata, Moscow ..... Tchaikovsky  
(First time in America)

Revery ..... Arensky  
La Maja Dolorosa ..... Granados  
Con Amores la mi Madre ..... Obradors  
Les Filles de Cadix ..... Delibes

In this, her first recital in New York, although she has sung from coast to coast in concert and in opera in several cities here and abroad, Miss Meisle covered herself with glory. A large audience greeted her and applauded her to the echo, an audience which contained celebrities of the music and other art worlds.

The singer's ingratiating stage presence won her audience from the start. But it was her distinguished artistic achievement, her mastery of her program, her vocal

(Continued on page 29)



### Published Works

of the late

**Paul Kochanski**

Original Compositions for Violin with Piano Accompaniment

FLIGHT. Caprice ..... \$1.50  
(Dedicated to Col. Chas. Lindbergh)  
DANSE SAUVAGE ..... 1.25  
L'AUBE ..... .65

### Transcriptions

IMPROMPTU, Op. 90, No. 4 (Schubert) ..... \$1.25  
SUITE POPULAIRE ESPAGNOLE (de Falla) ..... 3.00  
JOTA (From the above Suite) ..... 1.25  
LA CAMPANELLA (Paganini-Liszt) ..... 1.25  
MAZURKA (Chopin, Op. 6, No. 3) ..... .75  
MELODIE ARABE (Glazounov) ..... .60  
NOCTURNE (Chopin, Op. 62, No. 1) ..... .75

Your Dealer, or

**CARL FISCHER, Inc.**  
Cooper Square, New York

Boston: 252 Tremont Street  
Kimball Hall: Chicago

EMMERAN  
**STOEBER**

'cellist

Concerts — Recitals — Ensemble — Instruction

Studio: 55 Park Ave., New York

Phone CAledonia 5-5809



## RODZINSKI GREETED IN STIRRING MUSIC

**Conducts Cleveland Men Through  
Novel Programs—Rubinstein  
Is Soloist**

CLEVELAND, Jan. 20.—Tremendous enthusiasm was registered by the audiences which heard the all-Wagner program given by Dr. Artur Rodzinski with the Cleveland Orchestra in Severance Hall on Jan. 11 and 13. Dr. Rodzinski's triumphs as conductor of recent performances of *Tristan und Isolde* were still fresh in the memory of patrons who attended this sensitively devised arrangement of excerpts from *Tannhäuser*, *Die Meistersinger* and *The Ring*, and expectation was keyed to a high pitch.

In the Paris version of the *Bacchanale* from the *Overture to Tannhäuser*, a novel element was introduced in the singing, off stage, of the chorus of sirens, members of the Cleveland Philharmonic Chorus who had been admirably trained by Griffith J. Jones. Next in order came the *Prelude to Act III* and the *Dance of the Apprentices* from *Die Meistersinger*, which ended the first part of the program.

### A Memorial Tribute

The second part contained excerpts from *The Ring* in cyclical order: *The Entrance of the Gods into Walhalla* from *Das Rheingold*; the *Magic Fire Music*, and the *Ride of the Valkyries* from *Die Walküre*; *Forest Murmurs* from *Siegfried*; *Siegfried's Rhine Journey* and *Funeral March*, and the *Immolation Scene* from *Götterdämmerung*. The funeral music was played in memory of the late Andrew Squire, who was associated with the founders of the orchestra when the Musical Arts Association was organized.

Throughout these concerts Dr. Rodzinski's effortless mastery brought a magnificent response from the orchestra, which played with precision and ample color. It was playing of a high order, animated by the conductor's profound insight and comprehensive grasp of the music performed and by his skill in projecting the varying meanings of the works presented.

### Novelties Are Performed

Dr. Rodzinski opened the program given by the orchestra on Jan. 4 and 6 with a work by Ernest Bloch not before included in the repertoire, the *Concerto Grosso* for string orchestra. Leon Machan played the piano obbligato. Also heard for the first time at these concerts were the *Enigma Variations* by Elgar. The concerts concluded with Balakireff's *Islamey*, brilliantly handled. Indeed, in every

detail of each work given, Dr. Rodzinski maintained the high standard which is characteristic of all the orchestra's performances.

Beryl Rubinstein was the soloist, presenting Saint-Saëns's *G Minor Concerto*. Mr. Rubinstein makes a steady and definite contribution to the music life of Cleveland through his work as head of the Cleveland Institute of Music, and as director of the oldest singing society in the city, the *Singers Club*. He is generally known and admired as a pianist. As an established favorite with our audiences, on this occasion he played with the technical fluency and the fine musicianship that his public has learned to expect from him.

Giovanni Martinelli appeared in recital in the Music Hall of the Public Auditorium on Jan. 9 as the third attraction in the Cleveland Concert Course, directed by Mrs. Emil Brudno. Operatic arias had prominence on his program; and at the close the tenor graciously sang the encores inevitably demanded.

ERNESTINE ALDERSON

### Alfredo Squeo Gives Recital in Mount Vernon

MOUNT VERNON, N. Y., Jan. 20.—The violin recital given by Alfredo Squeo in the Westchester Woman's Club recently was exceedingly enjoyable. Two works by the artist were on his program, the *Sonata* for piano and violin, and the *American Rhapsody*, the latter being played by Gladys Iorio and Rosina Mastrangelo, pianists. Miss Iorio also contributed soprano songs. Piano solos were played by Melania De Santis Rosco. Doris Voester accompanied.

### Mlle. France Ellegard Acclaimed on Tour of Finland

COPENHAGEN, Jan. 15.—Mlle. France Ellegard, Franco-Danish pianist, has just returned here from a very successful tour of Finland. Mlle. Ellegard, though only twenty years of age, has been hailed as an artist of mature attainments.

### Heifetz, Tibbett and Iturbi Appear in Benefit Concert

Jascha Heifetz, Lawrence Tibbett, and José Iturbi gave a volunteer concert for the fund for destitute German professionals here and abroad in the large music room of Mr. Heifetz's penthouse on Jan. 12.

### Marie Powers Sails for Europe

Marie Powers, contralto, sailed on the President Roosevelt on Jan. 10 for Europe to continue her operatic career. Miss Powers will make her headquarters in Paris and will be heard in France during the coming season.

## RUSSIAN OPERA FORCES TO GIVE SEASON IN NEW YORK

**Repertoire to Include Boris, Khovantchina, Snegourochka, Onegin and Other Works**

The Russian Opera Company will open a season in the Casino Theatre on Thursday night, Feb. 1, playing at popular prices. Works to be performed include *Boris Godounoff* and *Khovantchina* by Moussorgsky; *Rimsky-Korsakoff's Snegourochka* (*The Snow Maiden*) and *Le Coq d'Or*; *Iolanthe*, *La Pique Dame*, *Mazeppa* and *Eugen Onegin* by Tchaikovsky; and *The Demon* by Rubinstein. *Iolanthe*, given last summer in artistic centres in the environs of New York, will have its

first Manhattan production in the course of the Russians' engagement.

The company is under the management of Alexander Basy. Eugene Plotnikoff is the conductor. Among the principal singers are Max Panteleieff, Thalia Sabanieva (of the Metropolitan Opera), Lola Monti-Gorsey, Ivan Ivantsoff, Edwina Eustis, Devora Nadvorny, Nadina Fedora, Michail Schvetz, Alexis Tcherkassky, Stefan Kozakevich and Dimitri Criona.

The orchestra numbers fifty-two, and the chorus sixty. A feature is the ballet. Settings and costumes are designed by Yasha Anchutin and Vladimir Ivanov. All the operas are sung in Russian.

## WHITHORNE SYMPHONY GIVEN PREMIERE

**Goossens Presents New Work in  
Cincinnati—Hofmann Heard  
as Soloist**

CINCINNATI, Jan. 20.—The world premiere of Emerson Whithorne's *First Symphony in C Minor* was given at the Cincinnati Symphony concerts of Jan. 12 and 13 under the baton of Eugene Goossens. Mr. Whithorne was on hand for the concerts, and both he and Mr. Goossens were given rousing ovations at each of the two performances.

In a telegram to Rabbi James G. Heller, annotator of the orchestra's programs, Mr. Whithorne said of the symphony that it has "no literary nor anecdotal program." He added, "I trust that it mirrors certain human experiences which are expressed in a forthright manner, but not eschewing harmony." This statement quite accurately sums up the listener's reaction.

### Concerto Is Memorable

Appearing as soloist was Dr. Josef Hofmann, whose playing of Beethoven's *Emperor Concerto* was one of the memorable events of the season. Mr. Goossens opened the program with a suite from Rameau's *Castor and Pollux* and closed it with the *Prelude to Die Meistersinger*.

The last concerts in December had no soloist. Music given included the *Bach Suite in D, No. 3*; Glazounoff's *Eighth Symphony*; Jongen's *Impressions of the Ardennes*, and Smetana's *From Bohemia's Woods and Fields*.

Elisabeth Rethberg was the soloist at the mid-December concerts, singing magnificently *Ah Perfido* and a group of Strauss songs. The instrumental part of the program was made up of Schumann's *Manfred Overture*, Beethoven's *Pastoral Symphony* and *Morocco* by Schelling.

### Recitals Are Attractive

Prior to and during the holidays, notable concerts and recitals were heard. The Vienna *Sängerknaben* appeared in Emery Auditorium as the fourth attraction of the Artist Series, repeating their success of last season. Maria Olszewska was presented in recital by the Matinee Musical Club in a highly varied program. Ruth Slenczynski created a furore at her concert.

Still another event of more than passing interest was the first concert of the



Gerhard Sisters

**Emerson Whithorne's First Symphony Had Its  
World Premiere in Cincinnati**

season by the Orpheus Club, conducted by Thomas James Kelly. The concert displayed in every way the state of proficiency which the chorus has reached under Mr. Kelly's leadership. As soloist, the club presented Franz Trefzgar, tenor.

S. T. WILSON

### Reading Symphony Launches Twenty- First Season

READING, PA., Jan. 20.—The Reading Symphony, under the baton of Dr. Hans Kindler, conductor of the National Symphony in Washington, opened its twenty-first season on Jan. 14. The program included the *Franck Symphony*, *Weber's Euryanthe Overture* and *Tchaikovsky's B Flat Major Piano Concerto*. In the latter work, Alice deCevee, Pennsylvania pianist and composer, appeared as soloist.

### Charles Haubiel Is Honor Guest of Harmony Guild

Charles Haubiel was guest of honor at the January meeting of the Harmony Guild, at the studios at 200 West Fifty-fifth Street, on Jan. 8. He concluded the program with his own compositions for piano, and several of his symphonic songs, sung by Vivian Ingraham.

## THE WALTER W. NAUMBURG MUSICAL FOUNDATION

RUBIN GOLDMARK  
HUGO GRUNWALD

Directors  
ERNEST HUTCHESON  
LOUIS PERSINGER  
ELSIE M. B. NAUMBURG

WALTER W. NAUMBURG  
WILLEM WILLEKE

will award

### NEW YORK DEBUT RECITALS, SEASON 1934-1935 TO SINGERS, PIANISTS, VIOLINISTS, VIOLONCELLISTS

*The entire expenses of each recital will be defrayed by the Foundation*

The Tenth Annual Series of Competitive Auditions will be held in New York City during the month of March, 1934, and will be open to concert soloists who have not yet given a New York recital reviewed by critics. Candidates must not be over 30 years of age. The Foundation does not pay traveling expenses for candidates.

*Application blanks giving full requirements may be obtained from the*

NATIONAL MUSIC LEAGUE, Inc., 113 West 57th Street, New York City

Formal application, including a recital program, any part of which the candidate is prepared to perform at the auditions, and a letter of recommendation from a teacher, music school, or musician of acknowledged standing, must be filed not later than February 24, 1934.



# MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

**THE MUSICAL AMERICA CORPORATION:**  
John F. Majeski, President ::: A. Walter Kramer,  
Vice-President ::: Kenneth E. Cooley, Secretary :::  
Walter Isaacs, Treasurer.

Published at N. W. Corner of 56th and Chestnut Streets,  
Philadelphia, Pa.

Executive and Editorial Offices  
Suite 1401-4 Steinway Building, 113 West 57th Street, New York  
Telephone Circle 7-0522 Cable address: MUAMER

**A. WALTER KRAMER, Editor-in-Chief**  
**OSCAR THOMPSON, Associate Editor**  
**FRANCES Q. EATON, Assistant to the Editor**  
**MAURICE B. SWAAB, Advertising Manager**

**CHICAGO OFFICE:**  
MARGIE A. McLEOD, Manager  
Kimball Hall  
304 South Wabash Avenue  
Telephone, Harrison 4544

**BOSTON OFFICE:**  
W. J. PARKER, Manager  
16 Euclid Avenue, Quincy  
Telephone, Granite 6723  
GRACE MAY STUTSMAN, Correspondent  
15 Winter Street, Melrose

## FOREIGN REPRESENTATIVES:

<b>GERMANY:</b> GERALDINE DE COURCY Richtstrasse 15/16 Berlin-Charlottenburg 2 Telephone J 1 Bismarck 3041	<b>FRANCE:</b> GILBERT CHASE 19, rue Marbeau Paris, XVI Telephone Kleber 99-30
<b>ENGLAND:</b> BASIL MAINE Stone Roof, Drex Avenue Wimbledon London, S. W. 20	<b>BELGIUM:</b> ALBERT G. HUYBRECHTS 273, rue Francois Gay Brussels (Woluwe—St. Pierre)
<b>AUSTRIA:</b> DR. PAUL STEFAN Hamerlingplatz 7 Vienna	<b>AUSTRALIA:</b> MRS. IDA B. HILL c/o Mrs. P. J. Nolan 339 Ernst St. North Sydney
<b>CUBA:</b> CARIDAD BENITEZ B250 Velado Havana	<b>ITALY:</b> ANNA WRIGHT 929, Zattere Venice
<b>SWEDEN:</b> KATJA ROOTEN Eriksbergsgatan 38 Stockholm	<b>JAPAN:</b> EIGO KATO 41, Shimo-Nibancho Kojimachi, Tokyo

Subscription Rates: U. S. A. and Possessions, \$3 a year;  
Canadian and Foreign, \$4. Single copies, twenty cents.  
Unsolicited manuscripts cannot be returned unless accompanied  
by sufficient postage.  
Copyright, 1934

## Today's Big Six in Composition

FROM a reader, himself a distinguished figure in music, who prefers to remain anonymous in this connection, comes an interesting challenge to improve upon a list of names he submits of the six greatest living composers. This list, he informs us, is based on international eminence and that eminence on achievement rather than on promise or mere controversy. He freely confesses to disliking the music of two of the composers in the list, though he does not specifically identify them. He appends a second list of composers whom he has considered for place among the six and then eliminated, not because he did not admire some or many of them, but because he could not find it in his heart to replace any of the six of the first list by one of these others.

Here are his six greatest living composers: Strauss, Sibelius, Rachmaninoff, Stravinsky, Ravel and Schönberg, in the order named. Strauss, for his tone-poems, his music-dramas and his songs. Sibelius for his symphonies and the violin concerto. Rachmaninoff, primarily for his piano music, with particular mention of the concertos. Stravinsky, for his theatrical and orchestral works, particularly Petrouchka, Fire Bird and Rites of Spring. Ravel, for both orchestral and vocal music. Schönberg, primarily for his cham-

ber music. Thus, it is contended, every important division of music is represented, save that of the chorus. If the list were to be expanded to seven, the addition of Elgar would redeem this lack, but, with only six to be chosen, the celebrated Englishman was regrettably omitted, despite The Dream of Gerontius and The Kingdom, as well as the violin concerto and the symphonic works.

Besides Elgar, the composers given serious consideration for place among the six, but eliminated in the process of selection, included: Delius, Vaughan Williams, Berg, Bartók, Hindemith, Pfitzner, Schreker, de Falla, Honegger, Milhaud, Prokofieff, Bloch, Loeffler, Malipiero, Casella, Respighi, Glazounoff, Miaskovsky—only nineteen names in addition to the six who were chosen. Admittedly, this total of twenty-five composers seriously considered for place among the six is a small one and might easily be doubled without doing violence to any one's artistic conscience. The trend in the selection plainly is a conservative one and it will be noted that the only "American" composers in the list, Bloch and Loeffler, are foreign born. While MUSICAL AMERICA would contend for a more liberal representation of American names on the list of runners-up, whatever the final choice in any such selection, it presents this one to its readers, without necessarily indorsing it, as both interesting and provocative.

## Bayreuth and Parsifal

THE proposal to restrict performances of Parsifal to those in the Bayreuth Festspielhaus coincides with Wagner's intentions but scarcely with the reasons back of those intentions. Irritated by inadequate performances of the Ring music-dramas elsewhere, Wagner was convinced that only in his own theatre could a satisfactory performance of Parsifal be achieved. In his own day, that probably was true. In more recent years, Berlin, Munich and Vienna, not to mention New York, Chicago, London and other non-Germanic music centres, have proved that differences between performances of Parsifal at Bayreuth and elsewhere are differences of detail, varying from year to year and place to place, and no more fundamental than differences between as many performances of Faust. Bayreuth has its advantages, but, for that matter, so has Paris. Which reminds us that it was not the Paris Opéra or the Opéra-Comique but our own Metropolitan that once was dubbed "the Faustspielhaus."

One thing is certain. Bayreuth must share with the chief opera houses of the world, outside of Germany, the glories she once considered hers alone, and this is as true of Parsifal as of the Ring and Meistersinger. The clock cannot be turned back.

Curiously enough, little of the complaint as to the adverse effect of the radio on the musical profession comes from those who would seem to have inside knowledge of just what radio means to an artist—the ones who have fat contracts for radio performances.

Music teachers were told by a speaker at their recent national convention that most of their troubles are imaginary. Yet we are forever hearing that the teaching profession is sadly in need of more teachers with imagination.

With the restoration of the guillotine and the headman's ax in the Third Reich, Salome should have a new significance for believers in the totalitarian state. Anyway, Jokanaan was guilty of being in the Old Testament.

Great events, like misfortunes, seldom come singly. Japan has a new heir to the throne and has heard its first Bruckner symphony.

## Personalities



Two Distinguished Italian Composers Foregather. G. Francesco Malipiero (Left) Walks With Ottorino Respighi in the latter's Garden at Rome

**Von Webern**—In celebration of his fiftieth birthday, the compositions of Anton von Webern are being widely played in Central Europe.

**Novarro**—From Paris comes the news that Ramon Novarro, the well-known cinema star, having finished a tour of Mexico and South America, has been singing recently in London at a weekly fee not much smaller, if any, than what he received upon the silver screen.

**Enters**—Apart from her ability as a pantomimist and dancer, Angna Enters is a painter of skill. At the International Theatre Exhibition, Miss Enters is represented by eight canvases which include scenic designs, costumes and figures.

**Ivögün**—Admirers of the soprano Maria Ivögün, who was heard in America about a decade ago, will be distressed to learn that she has had to enter a hospital in Munich for treatment of a serious affection of the eyes that will necessitate her retirement from public life for several months.

**Szigeti**—Following the recent publication in London of two arrangements for violin by Joseph Szigeti of Sir Edward Elgar's two Miniatures, the violinist received a congratulatory letter from the composer thanking him for the "wonderful and artistic transcriptions."

**Pons**—At a recent children's concert of the New York Philharmonic-Symphony at which Ernest Schelling conducted an all-French program, Lily Pons was guest of honor. The concert was broadcast to France and one of the features was the singing of The Marseillaise by the youthful audience.

**Renard**—The New Year was ushered in with the celebration of the seventieth birthday of Fred O. Renard, formerly a concert manager, and now associated with a Swedish moving picture film importing company. The party, which was given by Mr. and Mrs. Arthur Renard, took place at the Renard home in Short Hills, N. J., and was attended by about twenty intimate friends.

**Schipa**—Having read in a newspaper, three years ago, that Italy has to import millions of eggs a year, Tito Schipa decided that when he retires from the operatic stage he will give all his time to a chicken farm. The farm is already flourishing at Campanelle, Italy, and in view of his interest in such matters, the president of the New York Poultry Show recently presented the tenor with a prize bird. Mr. Schipa selected a single combed white leghorn cockerel raised by E. W. Young of Cos Cob, Conn.



## What They Read Twenty Years Ago

In MUSICAL AMERICA for January, 1914



At a Rehearsal of Madeleine, the Victor Herbert-Grant Stewart Opera, Which Had Its Premiere at the Metropolitan Opera on Jan. 24, 1914. From the Left: Andres de Seguro; Victor Herbert; Giorgio Polacco; Giuseppe Bamboschek, Accompanist; Frances Alda; Julius Speck, Stage Manager; Lenora Sparkes and Paul Althouse

### Now, Really!

Patriotic zeal was exhibited in a concert hall in Boston recently when the audience stood up during the playing of Heil dir im Siegerkranz in Weber's Jubel Overture, the music being identical with America, which incidentally is not our national anthem.

1914

### Stay Where?

(Headline) OPERA IN ENGLISH HAS COME TO STAY. The Public has Decided a Much Mooted Question Regardless of the Opinions and Arguments of Critics.

1914

### Turn About's Fair Play

Dr. Hadow, in a recent speech, said: "I think it's too true that England is the country where bad American tunes go to die."

1914

### It Did, and More!

It is not often that a singer's characterization of a role extends through more than a decade in one opera house. Scott's Scarpia has thrilled us for thirteen years. Let us hope it will do so for thirteen years more!

1914

### Might Be a Good Thing

Rumors of the formation of an international opera trust are again current here.

1914

### Why Not Again?

(Headline) SCHINDLER GIVES US A VERDI PREMIERE. Stabat Mater Sung for First Time in New York by Schola Cantorum.

1914

### If Not, Why Not?

Efforts to present grand opera at two-dollar rates in a Broadway theatre are being made.

1914

## MUSICIANS ARE GUESTS

American Criterion Society Gives Reception

A reception and luncheon was given by the American Criterion Society, Mrs. Leonard L. Hill, president, in the grand ballroom of the Hotel Plaza on Jan. 5. Many prominent artists in the music world were guests of honor, several of them unable to appear owing to rehearsals and the inclement weather. Among those at the guest table were Claudia Muzio, Giuseppe De Luca and Vincenzo Bellezza, of the Metropolitan Opera, and Mrs. Earle R. Lewis, wife of the Metropolitan's treasurer; Alberto Baccolini, of the Chicago Opera Co.; A. Walter Kramer, editor of MUSICAL AMERICA; Leonard Liebling, editor of the Musical Courier; George Hirst and Dr. Oliver Paul Barnhill. The guests responded to Mrs. Hill's introduction and brief talks were made by Messrs. Kramer and Liebling.

Following the luncheon a program was played by Remo Bolognini, violinist, accompanied by Elsa Fiedler. The program was arranged by Mrs. Hermes Fontaine, the club's chairman of music.

## Concerts in Mountain Lakes Are Given with Success

MOUNTAIN LAKES, N. J., Jan. 20.—The Messiah was impressively sung by the MacDowell Club Choral and Mountain Lakes Glee Club in the Community Church House on the evening of Dec. 28. Mark Andrews conducted the excellent choir. The admired soloists were Alice Paton, Janet Bush-Hecht, Earl Palmer and Romley Fell. Harold Bender played the organ; Harry Anderton was at the piano.

An appreciative audience heard the initial concert given by the new Mountain Lakes Chamber Music Society in St. John's School on Dec. 5, compositions by Beethoven, Pessard, Barthe and Thuille being performed with artistic effect. Members of the ensemble are Miriam Fishbein, flute; Beatrice Oliver, oboe; Jeannette Sheerer, clarinet; Jacob Kessler, horn; Isidore Spiller, bassoon; and Florence Cross Boughton, piano.

## Works by British Composers Broadcast from Europe

Works by British composers are heard on radio programs in Europe, according to J. & W. Chester, Ltd., London. The Lyric Poem for violin and orchestra by Eugene Goossens, conductor of the Cincinnati Symphony, was to be broadcast from Moscow on Jan. 12, under the baton of Edward Clark. John Ireland's Piano Concerto was scheduled for a Vienna broadcast on Jan. 25, with Helen Perkin as soloist, and for a radio program in Moscow, Mr. Clark conducting, on Jan. 6.

## Crescendo Club of Harrington Park Gives Oratorio

HARRINGTON PARK, N. J., Jan. 20.—The Messiah was performed with success by the Crescendo Club of Harrington Park under the conductorship of Fred A. Semmens on Dec. 29. The Ramsey Little Symphony Society, conducted by Antonio Levene, took part and played Beethoven's Coriolanus Overture before the oratorio was sung. Soloists were the following guest artists: Helen Ardelle, Ida R. Weirich, Alexander Turnbull and Edwin Orlando Swain, all of whom sang with marked artistry. Margaret P. Osterberg was the accompanist.

## SUPERVISORS WILL GATHER IN CHICAGO

Music in Life of Nation to Be Major Theme of Biennial Convention

CHICAGO, Jan. 20.—Music in the Life of the Nation will be the major theme of the fourth biennial convention (the twenty-third meeting) of the Music Supervisors National Conference, to be held in this city, with headquarters in the Stevens Hotel, from April 8 to 13. Emphasis is to be placed on the problems of today, stressing the relation of music and music education to the leisure-time program now being developed. It is expected the attendants will number 5,000, representing the six sectional conferences which comprise the national body and various co-operating and affiliated organizations.

Walter H. Butterfield, of Providence, president, has outlined a general program of exceptional interest. A feature will be the appearance of the National Supervisors Chorus of 500, conducted by Dr. Hollis Dann. Enrollments for this chorus are from practically every state; daily rehearsals prior to the concert will serve as "clinics" of conducting and interpretation.

## Contests for High Schools

Another feature is to be the Instrumental Ensemble Competition Festival for high school string, woodwind and brass ensembles. The competition is to be in charge of the National School and Band Associations, in co-operation with the supervisors' committee on instrumental affairs. National finals in the High School Solo Singing Contests will be held under the joint direction of the supervisors' committee on vocal affairs and the American Academy of Teachers of Singing.

A program by Chicago schools is on the schedule; and the In-and-About Chicago Music Supervisors Club will hold its annual festival for elementary and high schools in the course of the convention. Also to be heard are high school, college and adult choral and instrumental ensembles from various parts of the country.

Subjects for section meetings and round table discussions include instrumental and vocal music, theory and appreciation in junior and senior high schools; elementary instrumental classes; class piano teaching; college and university music; teacher training; music administration; radio in music education; rural school music; adjudication; small vocal ensembles; supervision, and music in parochial schools.

## An Educational Exhibit

An exhibit of educational materials and equipment will be held by the Music Education Exhibitors Association.

Members of the executive committee, in addition to Mr. Butterfield, are: Russell V. Morgan and Fowler Smith, vice-presidents; C. V. Buttelman, secretary; Karl W. Gehrken, Ernest G. Hesser, R. Lee Osburn and Herman F. Smith. William J. Bogan is general chairman of the convention committee, and Hobart Sommers the secretary.

## Boris Goldovsky Marries

The marriage of Margaret Codd to Boris Goldovsky, son of Mme. Lea Luboshutz, violinist of the Curtis Institute of Music in Philadelphia, took place in New York on Dec. 30.

VICTOR  
RECORDS

Rosa Ponselle

Exclusive Management  
LIBBIE MILLER  
113 West 57th Street  
New York, N. Y.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction  
D. F. McSWEENEY  
113 West 57th Street  
NEW YORK  
Steinway Piano

LUCREZIA BORI

METROPOLITAN OPERA COMPANY, NEW YORK

Baldwin Piano

COLUMBIA CONCERTS CORPORATION

Victor Records



## Belshazzar's Feast Is Performed in Philadelphia under Stokowski

**Dramatic Cantata by Walton Impresses — Request Program Brings Music by Brahms, Wagner and Strauss—Stravinsky's Sacre Included in Concert for Youth — Chamber Series Continues**

PHILADELPHIA, Jan. 20.—The first of the season's two request programs, chosen by popular vote; performances of William Walton's dramatic cantata, *Belshazzar's Feast*, and the appearance of Vladimir Horowitz have been features of Philadelphia Orchestra concerts under the baton of Leopold Stokowski. The request program, played in the Academy of Music on Jan. 6 and 8, was as follows:

Symphony No. 1, in C Minor.....Brahms  
Liebesnacht, from *Tristan und Isolde*.....Wagner  
Tod und Verklärung.....Strauss

Brahms's First returned as the choice of a symphony, having in recent years superseded the once firmly established symphony by Franck, which in its turn had gradually ousted the Tchaikovsky *Pathétique* for first honors. *Tod und Verklärung* had been absent from Mr. Stokowski's lists for several years; but music by Strauss was received so favorably in the last two summer seasons in the Dell that this influence was undoubtedly reflected in the voting, which was not for works hitherto played during the current season, but for any work in the orchestra's repertoire. The *Liebesnacht* is a newcomer to the request category, having been first divulged this year as one of Mr. Stokowski's important reworkings of music from the Wagnerian dramas.

The result of this plebiscite showed the public as a very felicitous program-maker, and the conductor and orchestra rose to the occasion appreciatively. In a brief congratulatory comment, Mr. Stokowski said: "If you pick a poor program, we have to play it anyway."

### Choruses Do Fine Work

Taking part in the program for the fifteenth pair of concerts on Jan. 12 and 13 were the Philadelphia Orchestra Chorus, Sylvan Levin, conductor; the Mendelssohn Club, Bruce Carey, conductor; and Dudley Marwick, baritone soloist. Mr. Stokowski conducted. The program:

Schéhérazade.....Rimsky-Korsakoff  
Belshazzar's Feast.....Walton  
The Philadelphia Orchestra Chorus; the Mendelssohn Club; Mr. Marwick

The beautiful reading of *Schéhérazade* rather took the honors, so romantically inspired was it; but the Walton work impressed as a distinguished example of contemporary composition. Osbert Sitwell's arrangement of the Biblical words gives a dramatic picture of the story, and Mr. Walton has accompanied it with highly expressive music which heightens the theatrical effect. It is music of tremendous difficulty, especially in the unusual intervals. The result is a somewhat unvocal score, considered by ordinary standards, but very impressive if judged by its own

intent of a continuous musical text. Mr. Marwick was excellent in the quasi-recitativo of his declamatory role; and the two choruses rendered notable service.

### Horowitz Plays Concerto

The program for Monday evening, Jan. 15, with Vladimir Horowitz as piano soloist, brought a repetition of *Belshazzar's Feast*, preceded by Brahms's Second Piano Concerto. Mr. Horowitz's prodigious gifts were united in a magnificent interpretation of the concerto, which was applauded as vigorously as it deserved to be.

### For the Young People

Mr. Stokowski conducted the fourth Concert for Youth on Jan. 11. Soloists were Ezra Rachlin, pianist; Walter Guetter, bassoon player; and Ferdinand del Negro, contra-bassoon player. The program:

Le Sacre du Printemps.....Stravinsky  
Roumanian Rhapsody No. 2.....Enesco  
Concerto No. 2.....Liszt  
Mr. Rachlin  
Concerto in B Flat.....Mozart  
Mr. Guetter  
Moment Musical.....Scharwenka  
Mr. del Negro  
Christmas Carol...Benjamin H. Ludlow, Jr.  
The Marseillaise.....  
The Audience Singing  
Yablocko.....Glière  
Tale of the Kalender Prince from  
Scheherazade.....Rimsky-Korsakoff

Again the house was sold out days in advance, and at the last minute a couple of hundred latecomers were accommodated on the benches put up for the choruses in *Belshazzar's Feast*. Mr. Stokowski's daring experiment in placing the Stravinsky before a musically unsophisticated audience worked out remarkably well, particularly as his comments gave some idea of the significance of the music and its place in contemporary art. The rhythms, at least, were intriguing to a younger generation fed on dances of their own period.

As far as favor went, however, it was all toward Liszt and the others, less cerebral and easier to understand. Mr. Rachlin, seventeen years old and an artist pupil of the Curtis Institute of Music, played remarkably well and had numerous recalls. Mr. Guetter and Mr. del Negro displayed the resources of their instruments, often called clumsy and clownish, with great skill.

### Chronological Ensemble Music

The third program in the historical series of chamber music concerts given at the Ethical Culture Auditorium under the auspices of the Art Alliance and the Musical Fund Society on Jan. 10 brought the chronology up to Mozart and Beethoven. In the line of string quartets the former was represented by the No. 12 in G, and the latter by the Op. 59, No. 1, in F, first of the Ras-soumovsky set. Beethoven was also shown in an unusual grouping of instruments, in the Piano and Woodwind Quintet in E Flat, Op. 16. For this unique work the capably collaborating artists were Boris Goldovsky, piano; Marcel Tabuteau, oboe; Jules Serpentine, clarinet; Anton Horner, horn, and Walter Guetter, bassoon. The quartets were given with fine ensemble by the



William Walton's *Belshazzar's Feast* Was Sung With Fine Effect in Philadelphia

Curtis String Quartet—Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole. W. R. MURPHY

### TROVATORE REVIEWED

**Omaha Association Gives Verdi Work—Children Applauded**

OMAHA, NEB., Jan. 20.—The Omaha Association for Opera in English recently presented *Il Trovatore* in review form. There was a large ensemble. Singers heard in principal roles were: Florella Rasmussen, soprano; Elloise Jetter, contralto; Helga Wykoff, mezzo; Robert Herring, tenor, and Walter Cassel, baritone. Mrs. Carl Wern-dorff accompanied, and Myron Cohen appeared as violin soloist.

Among the artists recently heard at Sunday concerts in Joslyn Memorial have been Gertrude Weeth, pianist; Martin Bush, organist, and Louise Zabriskie, organist.

Edward and Warren Berryman, aged 13 and 11, the talented sons of Cecil and Alice Berryman, gave their eighth annual recital on Jan. 9 before a large and enthusiastic audience. They were assisted by Rudi, aged four, who is a namesake of Rudolph Ganz.

The Vienna Sängerknaben were heard here for the second time on Jan. 6, being presented by the Catholic Daughters of America in the Knights of Columbus Auditorium. Under the direction of Hans von Urbanek, the boys sang like angels. The little opera, *Wedding by Candlelight*, adorably costumed, formed a charming divertissement. E. L. W.

### Robert O'Connor Engaged for Mid-Winter Recitals

Robert O'Connor, pianist, will give a recital in Steinway Hall on Feb. 20, for the benefit of Philippine Missions under the auspices of the Catholic Charities. Cardinal Hayes and the Bishop of the Philippines, now visiting in New York, will attend. Mr. O'Connor will be heard in a recital for the Society Daughters of Ohio at the Hotel St. Regis on Jan. 28, and at the home of Mrs. Lawrence Copley Thaw on the same day. He will appear at Columbia University on Feb. 16.

## ARTISTIC CONCERTS HEARD IN SCRANTON

**Century Club and Other Groups Give Programs Having Much Interest**

SCRANTON, PA., Jan. 20.—The December program arranged by the music department of the Century Club was in charge of Ellen Fulton, who collected carols and Christmas songs of exceptional beauty and interest from many sources, prepared annotations for the program and trained the singers. They were Dorothy Schroeder Collins, Marjorie Schadt Scragg, Elizabeth Hill Conrad, Adelaide Hunt, Dorothy Smith Sturtevant and Elizabeth Dickson Reynolds. A stage set designed for the occasion enhanced the charm of the program, giving the effect of a large Tudor bay window through which were glimpsed snow-laden evergreens in soft moonlight.

The club's music department, of which Mrs. Paul Collins is chairman, opened its series of monthly programs by presenting the Scranton Ladies Chorus, Gounod Evans, conductor, with Kathryn MacDonald Coyne, pianist, and Arnold Lohmann, violinist, as soloists.

### Pay Reciprocal Visits

More than 200 members of the Community Concert Association of Scranton went to Wilkes-Barre on Dec. 5 to hear the program given by the Don Cossack Russian Male Chorus. This visit was reciprocal of visits paid to Scranton by association members from Wilkes-Barre, when recitals were given by Guiomar Novaes and Toscha Seidel. The Scranton concerts were heard in the Central High School Auditorium.

Theodore Bauschmann conducted the Scranton Civic Orchestra in a recent concert when Kathryn MacDonald Coyne was piano soloist. A program in Hickory Street Presbyterian Church was given by Frieda Nordt, Helen Kiesel, William Mais and Stephen Gutheinz.

### Organists Have Full Schedule

The N. E. Pennsylvania Chapter of the American Guild of Organists, of which Ernest Dawson Leach is dean, has a full schedule. Leon Verrees, organist of St. Luke's Church, gave a recital in memory of his teacher, the late Lynnwood Farnam. Talks have been given by Rev. John C. Mattes, chaplain of the chapter, Albert Freitag and Gerald Stokes. W. S. Lowndes was scheduled to speak on Jan. 4.

ELLEN M. FULTON

### Success Is Won by Musicians of Brantford, Ont.

BRANTFORD, ONT., Jan. 20.—The fourth recital in a series sponsored by James T. Whittaker, given in the Collegiate Institute and Vocational School on Dec. 4, brought appearances of Arlen McKenney Riley, contralto, guest artist, and Kathleen Jennings and Jean Gott, duo-pianists. Louis Gibson accompanied.

The Schubert Choir of Brantford, conducted by Henri K. Jordan, gave a successful concert in the Eaton Auditorium in Toronto recently.

**CHICAGO  
BUSH**

**CONSERVATORY**

FULLY ACCREDITED — FACULTY OF 125 ARTIST TEACHERS

**TWO GREAT  
MUSICAL INSTITUTIONS  
COMBINED**

KIMBALL BLDG., CHICAGO



## Symphony Programs and Recitals Are Plentifully Given in Boston

### Koussevitzky and Burgin Conduct Orchestra in Place of Schön- berg, Prevented by Illness from Appearing—Heifetz Introduces Elgar Concerto — Celebrated Pianists Heard

BOSTON, Jan. 20. — The Boston Symphony's pair of concerts in Symphony Hall on Jan. 12 and 13 were to have been conducted by Arnold Schönberg, but a change became necessary owing to his illness. Therefore, with less than thirty minutes' notice, Richard Burgin, concertmaster, conducted the two first works. The third was conducted by Dr. Serge Koussevitzky. The program:

Prelude and Fugue for Organ, in F Flat, Bach  
(Arranged for Orchestra by Schönberg)  
Verklärte Nacht ..... Schönberg  
(Arranged for String Orchestra)  
Symphony No. 1, in C Minor ..... Brahms

Despite the adjustments necessary, the orchestra gave a remarkably smooth performance. Mr. Burgin was accorded an ovation for his success with the Bach and Schönberg works, and the symphony under Dr. Koussevitzky's baton brought salvos of applause. This last-named item was a substitution for Schönberg's symphonic poem, Pelleas und Melisande, which was to have come to its first performance in Boston at these concerts.

On the afternoon of Jan. 7, the Boston Symphony gave the second of its Pension Fund concerts with Jascha Heifetz as violin soloist. The program, conducted by Dr. Koussevitzky, was the following:

Prelude to Die Meistersinger ..... Wagner  
Concerto ..... Elgar  
Mr. Heifetz  
Three Hungarian Dances ..... Brahms  
Bolero ..... Ravel

This was the first time that Elgar's Concerto had been played with the orchestra. It is scholarly in the manipulation of rather prosaic themes which only an artist of the calibre of Mr. Heifetz might hope to raise above the dead level of monotony. Needless to relate, the violinist received an ovation, and to the orchestra and conductor also went thunderous applause. The remainder of the program was played in the usual Boston Symphony manner, which is to say that it was very well played indeed.

#### People's Symphony Progresses

The People's Symphony, Fabien Sevitzy, conductor, offered the fifth concert of its present season in Jordan Hall on Jan. 7, playing Handel's Concerto Grosso No. 17, in G Minor; Hill's Stevensonia; Negro Heaven, by Cesana; and the Franck Symphony in D Minor.

This concert marked the half-way point in the orchestra's season. Under Mr. Sevitzy it has made remarkable progress. At present it is often astonishing what the orchestra is able to

compass. At no time, even in its early, palmy days has it done finer work than in the Handel Concerto Grosso. A performance to be remembered. Nor in commending the orchestra and conductor should one forget the solo portions, admirably played by Messrs. MacDonald, Pacini and Zimble.

Negro Heaven is typically modern in its orchestration and thematic material. Of course it is noisy, and at times jazzy, but it contains jazz of the quality only possible in perfect performance by orchestras of symphonic proportions. Its rhapsodic character is well adapted to Negroid portraiture, and the themes, while not always recognizable, are nevertheless permeated with the true flavor of Negro folk music. The piece was given an excellent performance.

#### Pianist Opens New Year

Musically speaking, the New Year was opened by Howard Goding on Jan. 5 in Jordan Hall. He played the Bach Chromatic Fantasia and Fugue in D Minor, Two Intermezzi by Brahms, Schumann's Carnaval and works by Chopin. Mr. Goding has established himself as a pianist of superior attainments. He has been appearing on our concert platform for several years. His programs always stand well to the fore as models of music, yet upon this occasion Mr. Goding offered nothing which he had not played in Boston upon previous occasions, and fairly recently.

On Jan. 10, in Jordan Hall, Leonard Shure gave a piano recital, playing Schubert's Wanderer Phantasie, the Brahms Phantasien, Op. 116, and the Schumann Grande Sonate, Op. 14. When he appeared as soloist with the Boston Symphony, Mr. Shure was acclaimed as a pianist of great promise. In some respects, his recital substantiated that acclaim. He displays great aptitude for sonorous effects; his strength is prodigious and his technical equipment adequate; but as yet his work is curiously uneven.

#### Concerts of Two-piano Music

In the ballroom of the Hotel Statler on Jan. 10 Harold Bauer and Ossip Gabrilowitsch gave a recital of music for two pianos. This was the third concert in the series of Morning Musicales which comes at the generally convenient hour of eleven o'clock. An audience which packed the ballroom gave enthusiastic applause to these well-loved musicians, each of whom complemented the art of the other in a very admirable manner. Although the program listed no novelties, it was quite enough for the listener to hear the Mozart Sonata in D published with such complete understanding of the work, or to be entranced by the Bach Italian Concerto. Works by Schumann, Schubert, Albeniz and Saint-Saëns were also played, and it was with extreme reluctance that the audience at last consented to leave.

Stell Andersen and Silvio Scionti ap-

peared in a program of two-piano music in Jordan Hall on Jan. 11, listing compositions by Zipoli, Bach, Chopin, Brahms, Debussy and others. A number of compositions were given their first hearing in Boston in two-piano arrangements, among them the Animal Pictures by Rudolph Ganz, a Prelude by Sowerby, a Capriccio Fantastico by Lora Aborn written especially for Andersen and Scionti, and the Malaguena by Lecuona. An audience of good size gave generous applause.

#### Pre-War Days Recalled

Standing room only was to be had in Jordan Hall on Jan. 13, when Myra Hess gave her only Boston recital of this season. Pre-war days were recalled by the presence of a second audience seated on the stage. Miss Hess played superbly. The Brahms Sonata, Op. 5, proved the supreme offering. From it Miss Hess extracted the very essence of the music. Bach's Italian Concerto and French Suite, No. 5, furnished her with opportunity for the display of virtues not always in evidence under the fingers of lesser pianists. Among the additions to her program were three entertaining little pieces, Clowns, Reefs and The Road Breaker, by H. Waldo Warner.

Symphony Hall was packed to the doors on the afternoon of Jan. 14 for a program featuring Gershwin compositions, with Mr. Gershwin appearing as piano soloist, and James Melton, tenor, as assisting artist. The Reisman Symphonic Orchestra of about fifty players was under the baton of Charles Previn. Works heard were the Concerto in F, the Rhapsody in Blue and An American in Paris. Mr. Melton sang songs by Fox, Guion, Carson Robinson, Frank Black and Jacques Wolfe. If thunderous applause be any criterion, the afternoon may be said to have been a success. GRACE MAY STUTSMAN

#### Carols of Many Nations Sung in Brick Church

Carols of many nations were sung in the Brick Church at Christmas time under the musical direction of Dr. Clarence Dickinson, organist and choir-master. The morning service on Dec. 24 included Break Forth, by Bach, and Dr. Dickinson's All Hail the Virgin Son. Soloists were Corleen Wells, Rose Bryant, Charles Stratton and Theodore Webb.

Erich Korngold recently conducted a performance of Johann Strauss's Die Fledermaus at the Théâtre Pigalle in Paris.

### Charles Hackett Now Under the Direction of Judson Management



Moffett

Charles Hackett Comes Under the Banner of Arthur Judson, Columbia Concerts Corporation, Inc.

Charles Hackett, tenor, who this season rejoins the Metropolitan Opera after an absence from the company of a number of years, has come under the management of Arthur Judson, Columbia Concerts Corporation, Inc. His first appearance at the Metropolitan is to be made as Roméo in Roméo et Juliette, with Lucrezia Bori as Juliette, on Feb. 3.

Mr. Hackett has sung in many important European opera houses, and was a leading member of the Chicago Civic Opera in the years immediately preceding its disbandment. He created the tenor role in Hamilton Forrest's Camille when it had its premiere in Chicago in 1930 with Mary Garden in the title role.

#### Ralph Leopold Appears in Centres of the West

Ralph Leopold, pianist, was heard on the Bluffton College Music Course, in Bluffton, Ohio, recently, playing a comprehensive program with much success. Mr. Leopold's list included his own arrangement of Bach's Sicilienne, and his transcriptions of excerpts from Götterdämmerung and of the waltzes from Der Rosenkavalier.

He also appeared with Leola Aikman, coloratura soprano, on the Lyceum Course of Northern State Teachers College, Marquette, Mich., on Dec. 7.

## AVIS CHARBONNEL PIANIST

Concert Management:  
GEORGE LEYDEN COLLEDGE

113 W. 57th St., New York

## FREEDOM IN MUSIC

Creeds and Problems of a Composer

Six Lectures on Monday Evenings at 8:30

By DR. HANS WEISSE

February 5th, 12th, 19th, 26th

March 5th, 19th

(1) On the chorales of Bach. (2) On Beethoven's piano fugues. (3) On the tonal imagination of Chopin. (4) On Wagner's harmonies. (5) Music at the crossroads: the two contemporaries, Brahms and Wagner. (6) An informal talk on a recent composition, Variations and Fugue for two pianos on "Sweet and Lovely" (an American popular song) by Hans Weisse, illustrated by Frank Sheridan and the composer.

for the six lectures: \$5.00

THE DAVID MANNES MUSIC SCHOOL

157 East 74th Street

Steinway Piano

New York



# Familiar Operas Grace the Metropolitan Stage

(Continued from page 13)

was once more a charming Elisabeth, Friedrich Schorr sang with beautifully controlled tones the several airs of Wolfram, and Emanuel List contributed a second time his robust and resonant Langrave. Artur Bodanzky conducted. R.

## From Sicily to the Jungle

The season's first *Cavalleria Rusticana* on the evening of Jan. 10 was bracketed with a repetition of *The Emperor Jones*. Vincenzo Bellezza conducted the former; Tullio Serafin the latter, and a capacity audience was on hand to cheer the participants in both operas.

Claudia Muzio, whose study of every character she impersonates is always thorough, was a Santuzza of exceptional appeal and dramatic force. More original than some of the Santuzzas we have seen, she sang in a rich voice of sombre hue and gave the role a vivid reality. As Lola, Gladys Swarthout was happily assigned to a part which, in her hands, assumes exactly the right proportions and in which her glowing tones are heard with artistic effect. Turiddu's Serenade, too often the cause of just misgivings on the part of an audience, was delivered by Frederick Jagel with a confidence and an ease that promised well for his success as the opera progressed. Here was, indeed, a Turiddu who sang as well as he acted and who acted with histrionic skill. Armando Borgioli made Alfio not merely an excuse for effective episodes but an integral part of them. Philine Falco's Mamma Lucia was in the picture.

In the Gruenberg opera, Lawrence Tibbett repeated his former triumphs in the title role, ably assisted by Pearl Besuner, Marek Windheim and Hemsley Winfield. B.

## Manon Sung as Benefit

Elegance and distinction gave point and gracious emphasis to the performance of Massenet's *Manon* on the afternoon of Jan. 11. Nor could this have been otherwise, since Lucrezia Bori portrayed the heroine, Tito Schipa the hero and Giuseppe De Luca the world-worn Lescaut. Louis Hasselmann, conducting, touched up the somewhat faded score with a dextrous hand and maintained an atmosphere that was as free from over-sentimentality as conditions would permit.

It is in a role like *Manon* that Miss Bori is seen and heard at her best. The character comes alive in her hands; her singing is the epitome of refinement and appealing expression. Mr. Schipa has in *Des Grieux* a part in which the aristocracy of his style has the happiest play. Mr. De Luca could not be otherwise than admirable if he tried; the born artist cannot escape the burden of his innate artistry. Léon Rothier, the authoritative French singing actor to his finger tips, was the Count *Des Grieux*. The cast was ably completed by the Misses Besuner, Falco and Flexer, the Messrs. Bada, Cehanovsky, Ananian, Altglass and Gabor. H.



Doris Doe Sang Brangäne in the Season's First *Tristan and Isolde*

The performance, which was almost coincident with the fiftieth anniversary of the premiere of *Manon* in Paris, was a benefit for the Florence Crittenton League, and attracted a fashionable audience. B.

## Lehmann Takes the Stage

Having conquered New York's recital public two seasons ago, it remained for Lotte Lehmann to storm the redoubts of the sophisticated Metropolitan Opera audience. This she did as Sieglinde in the season's second *Die Walküre* on the evening of Jan. 11, winning a complete victory and taking the innermost citadel of box and parterre.

Few Wagnerian sopranos in recent seasons have really sung this music here as Mme. Lehmann sang it, and few have acted the earlier scenes with such womanliness and the later ones with the poignant tragedy that the newcomer brought to them. Even in fortissimo passages with Artur Bodanzky's orchestra at its loudest—which it was a good deal of the time—there was only an occasional shrillness. One waits with impatience the appearances of this lovely artist in other roles.

Lauritz Melchior sang an impressive Siegmund. He was vocally fine throughout the performance and his characterization was dramatically consecutive. Gertrude Kappel repeated her familiar Brünnhilde. Karin Branzell, although suffering acutely from indisposition, managed to project her scene with artistry. A little more adjustment of the dramatic values of the scene from the other artists concerned, would have aided her. Emanuel List's Hunding was an example of perfect diction as well as excellent vocalization. Ludwig Hofmann made his Wotan impressive rather than lovable. It is not his best role. H.

## Pons and Martini Again Sing Lucia

The handsome young couple (probably destined to be known as a new pair of operatic lovers) again graced the languors and heroics of *Lucia di Lammermoor* on the evening of Jan. 12. Their names? Lily Pons and Nino Martini. Backed with excellent foils in the splendid singing of Giuseppe De Luca as Lord Henry and Ezio Pinza as Raymond (replacing Mr. Rothier), the celebrated coloratura and the new tenor sang out their longings and woes to the often recurring and increasingly fervent applause of a huge audience.

Miss Pons grew in artistic stature as the opera progressed, and gave a truly moving portrayal of the Mad Scene, in which her vocal attainments were dazzlingly brilliant. Mr. Martini seemed more at home than in his first hearings, and his



Carlo Edwards

Margaret Halstead Was a Fine Substitute as Venus in an Admirable *Tannhäuser*

ture to Gluck's *Iphigénie en Aulide*, Glazounoff's *Stenka Razin* and Moussorgsky's *Turkish March*. D.

## Rethberg Returns as Butterfly

Puccini's ever-popular *Madama Butterfly* had its first hearing on the evening of Jan. 15, and also served to reintroduce Elisabeth Rethberg for the season, in the title-role. Heard with Mme. Rethberg in the leading roles were Giovanni Martinelli as Pinkerton, Richard Bonelli as Sharpless and Ina Bourskaya as Suzuki. Others concerned were Phradie Wells, Giordano Paltrinieri, Pompilio Malatesta, Paolo Ananian, Paolo Quintina and Millo Picco. Vincenzo Bellezza conducted.

Mme. Rethberg's singing was a pure delight. From the difficult entrance song, through this most exacting of roles, to the tragic ending, she combined mellifluous sound with the dramatic exigencies of the part in a most satisfactory manner.

Mr. Martinelli still showed signs of his recent indisposition, but he gave a convincing and well-rounded performance. Mr. Bonelli's Consul was admirable vocally and dramatically, and was American into the bargain. Mme. Bourskaya, besides singing well, gave many picturesque Japanese touches to her acting. S.

## Ibbetson Again Charms

That affecting drama, Peter Ibbetson, once more moved operatically in Deems Taylor's setting across the stage on the evening of Jan. 17, with all of its roles filled by the same singers who had graced it on the opening night. Once more were Lucrezia Bori, Edward Johnson and Lawrence Tibbett applauded by a brilliant audience, which took its pleasure in their singing and splendid acting in the three principal roles, and which delighted in the charming scenes in their transition from dream-life to reality. Gladys Swarthout was again a lovely Mrs. Deane and Ina Bourskaya a stately Mrs. Glyn. The remainder of the cast was also heard again. Tullio Serafin conducted capably, if at times overwhelmingly. The composer was present and took a bow. Q.

## Die Meistersinger After a Year

After an absence of a season, Wagner's *Die Meistersinger* was given at a special matinee for the Southern Woman's Educational Alliance on Jan. 18, with the leading roles admirably sung by Elisabeth Rethberg, Doris Doe, Max Lorenz, Friedrich Schorr, Gustav Schützendorf and Ludwig Hofmann. Artur Bodanzky conducted.

Perhaps it is just as well to let masterpieces like this lie fallow for a year. On their return, they seem doubly treasurable and the fact that they have to be carefully re-rehearsed makes for sharpness of line and general acuity both in the matter of the individual and of the company as a whole.

Such was the case at this performance. Before many measures of the overture had been unfolded, it was obvious that

(Continued on page 34)



Lauritz Melchior Repeated His Impressive *Tristan* of Other Seasons

top voice especially was in fine fettle. The "high spots" all came off effectively and the audience was so much in the mood to applaud that it even gave that ridiculous harp solo more than casual hand-clapping.

Mr. Pinza deserves more than a word for his truly magnificent singing. It held the whole ensemble firm, and was a rock of steadiness and beauty in the sextet. Miss Vettori and Messrs. Tedesco and Paltrinieri were again heard in smaller roles. Mr. Bellezza conducted. Q.

## Jagel Substitutes as Vasco de Gama

The season's second performance of *L'Africana* took place on the afternoon of Jan. 13 before a large and warmly disposed house. Frederick Jagel sang the role of Vasco da Gama in the place of Giovanni Martinelli, who was indisposed. Mr. Jagel was received with great acclaim. His singing of *O Paradiso* in particular drew enthusiastic applause. The remainder of the cast, which was as in the preceding performance, included Rosa Ponselle in the title role, Nina Morgana, Henriette Wakefield, Armando Borgioli, Virgilio Lazzari, Paolo Ananian, Léon Rothier, George Cehanovsky and Max Altglass. Tullio Serafin presided over the orchestra. C.

## Sunday Night Concert Program

The concert on the evening of Jan. 14 had Lucrezia Bori, Helen Gleason, Gladys Swarthout, Rose Bampton, Nino Martini, Gustav Schützendorf, George Cehanovsky and Ludwig Hofmann as soloists. Miss Bori sang an aria from *La Rondine* and, with Mr. Martini, the close of Act I of *La Bohème*. Other operas from which vocal excerpts were drawn included *Iphigénie en Tauride*, *Louise*, *Don Giovanni*, *Zaza*, *Norma*, *Die Meistersinger* and *Favorita*. The orchestra, under Wilfred Pelletier, played Wagner's arrangement of the Over-



## NORÉNA

Soprano  
Metropolitan Opera  
Management N.B.C. Artists Service  
30 Rockefeller Plaza

## DORIS DOE

Leading Contralto Metropolitan Opera Co.

Now Booking  
Season 1933-34

Management  
George Leyden College  
Steinway Bldg., New York

## MAX ALTGLASS

TENOR METROPOLITAN OPERA CO.

ONLY TEACHER  
of MARIA MÜLLER  
AND OTHER EUROPEAN CELEBRITIES  
Studio: Academy 2-6601



## Monte Carlo Ballet Russe Triumphs in New Program

AN evening of dancing that was in itself a cross-section of the ballet was given by the Monte Carlo Ballet Russe for its change of bill at the St. James Theatre on the evening of Jan. 10. The three works presented included Les Sylphides, the music of which is adapted from compositions by

rangements of them added much. The solos were danced by Tatiana Riabouchinska, Ivina Baronova, André Eglevsky and Alexandra Danilova.

Petroushka has been regarded not only as a perfect example of the union of music, pantomime and ballet but also as the best work by Stravinsky. Certainly Fokine and the late Serge Diaghileff created in it, with the help of Stravinsky's music, a thing which is destined to live a long time. It has not aged perceptibly in the 18 years since it was first disclosed to New York at the Century Theatre with Karsavina, Massine and Bolm in the three main roles. The present incumbents of the



Efrem Kurtz, Chief Conductor of the Monte Carlo Ballet Russe

Chopin; Stravinsky's Petroushka, and the Polovtsian Dances from Borodin's opera, Prince Igor.

None of these was new to New York. The Diaghileff Ballet Russe with Fokine as the creator of the choreography had presented all three in 1916, and both Prince Igor and Petroushka have also been done at the Metropolitan.

It is said that Les Sylphides was Fokine's answer to the charge that he was unable to do anything in the classical style, just as Le Jongleur de Notre Dame was the answer of Massenet when critics complained he could compose nothing but music with a sensual background. Be that as it may, one enjoys Les Sylphides as a matter of contrast even though one may no longer admire the pirouettes and the *entrechats* of the ballet as it was in the days of Fannie Elssler. The Chopin works have been adapted with care, proving again very danceable, and Rieti's ar-



Maurice Goldberg

Alexandra Danilova and Leon Woizikovsky in Petroushka, Staged by the Monte Carlo Ballet

roles of the ballerina, the puppet and the blackamoor, were Mme. Toumanova and Messrs. Woizikovsky and Lichine, all excellent both in their dancing and their pantomime. The crowds were handled cleverly and the delightful scene of the two hand-organs was as striking as ever.

The Prince Igor dances, unique musically and a far cry in their savagery from the two more placid works preceding, were splendidly done. The choreography is still that of Fokine and the interpretation of the solo portions by Mme. Toumanova and Mr. Woizikov-

sky had all the bravura necessary to the work.

The conducting of Efrem Kurtz was excellent in all three pieces given, being rhythmically good and yet not metronomic. A capacity audience was loud in its approval throughout the evening. H.

### ST. LOUIS ORCHESTRA IS HEARD WITH ACCLAIM

Golschmann Presents Tragic Symphony by Schubert—Hofmann Is Applauded Soloist

ST. LOUIS, Jan. 20.—Dr. Josef Hofmann's first appearance here in a number of years was a feature of the St. Louis Symphony concerts, conducted by Vladimir Golschmann, on Dec. 29 and 30. Dr. Hofmann's playing of the Rubinstein Concerto in D Minor provoked much enthusiasm, the brilliancy of his performance showing that he is one of the great masters of the piano.

Mr. Golschmann's principal offering was the seldom-heard Fourth Symphony (The Tragic), in C Minor, by Schubert. The Overture to Rimsky-Korsakoff's opera, A Night in May, opened the concerts, which were closed with the Waltzes from Der Rosenkavalier.

Tchaikovsky's Fourth Symphony was the chief work played at a popular concert on New Year's Night before a large crowd. S. L. C.

### THREE PIANISTS HEARD

Bauer, Gabrilowitsch and Simonds Give Programs in New Haven

NEW HAVEN, Jan. 20. — Bruce Simonds resumed his series of Beethoven sonata recitals in Sprague Hall on Jan. 15, giving brilliant performances of the Pathétique, Op. 13; the Pastoral, Op. 28; Op. 49, No. 1; and Op. 78. His playing was notably clear and finished. The climax of the program came in his complete comprehension of the meaning behind Op. 81a.

In the fourth event of the Woolsey Hall Concert Series, under the management of Daggett M. Lee, Harold Bauer and Ossip Gabrilowitsch played a program of music for two pianos. They were enthusiastically received. Only two works were originally two-piano compositions: the Mozart Sonata in D and the Saint-Saëns Scherzo. Other items included Mr. Bauer's arrangements of the Bach Italian Concerto, the Andantino Varie and Rondo Brilliant of Schubert, and Albeniz's Fête-Dieu à Seville; and Debussy's arrangement of Two Etudes in Canon Form by Schumann. M. K.

### OPERA CONTINUES TOUR

San Carlo Company Visits Baltimore, Richmond and Washington

The San Carlo Grand Opera Company has continued its tour with success.

Four performances were given in the Lyric Theatre, Baltimore, on Jan. 18, 19 and 20, after which Fortune Gallo's forces went to Richmond, where a week's engagement in the Mosque Auditorium was begun on Jan. 22 before a large audience. Washington is next to be visited, a series of eight operas in the National Theatre there being scheduled to open on Jan. 29.

A tour of the south will follow.

Nathan Milstein, violinist, who recently was soloist with the Colonne Orchestra in Paris, gave his fee to the pension fund of the orchestra.

Erich Simon, Noted

European Manager, Is  
to Visit United States



Erich Simon, Widely Known Manager in Europe, Will Pay a Visit to This Country

PARIS, Jan. 15.—Erich Simon, widely known manager, is scheduled to visit the United States late this month.

Mr. Simon was for many years representative in Berlin for the Metropolitan Opera of New York, during which period he was one of the owners of the Concert Direction Wolff & Sachs, Berlin. He was also connected with the German governmental Buehnennachweis, specifically in charge of the division which secured engagements in foreign countries for German opera singers.

After the accession of the Hitler regime he left Germany and founded, with his German colleagues, Dr. Paul Schiff and Fritz Horwitz, the Organisation Artistique Internationale in this city, where he has taken up his permanent residence.

David Barnett Demonstrates Enharmonic Keyboard

David Barnett, pianist, gave a demonstration of the Enharmonic Keyboard in Steinway Hall on the afternoon of Dec. 6. The device, which was exhibited privately last April, consists of an ordinary piano equipped with a triple bank of keys facilitating technical difficulties and various hand positions.

Maurice Ravel has finished an opera in which the main character is Joan of Arc. The work will be heard during this season at the Paris Opéra.

### SCHOOL for ADVANCEMENT in MUSIC

803 STEINWAY HALL WINFIELD ABELL, Director 113 WEST 57th STREET

Piano, Voice, Theory. Ensemble playing with String and Wood-Wind instruments. A Music Bureau promoting Faculty-Student Recitals. Scholarships awarded talented students.

For auditions—Write, or 'phone Columbus 5-9413

## CHARLES HAUBIEL

Composer-Pianist-Lecturer

From the New York World-Telegram reviewing Composition Recital of April 24th:

"Haubiel points to New Paths . . . Composer's originality in tone marked."

ATHENAEUM CONCERT MANAGEMENT

STEINWAY HALL, NEW YORK

## CARL BRAUN

of Bayreuth and formerly of the Metropolitan, New York and the State Opera, Berlin

ANNOUNCES THE OPENING OF A STUDIO FOR DICTION, STYLE AND OPERATIC ACTING.

HOHENZOLLERN DAMM 205, BERLIN

Telephone: Olive 3974

### AMKNIGA CORPORATION

Sole agents in America for all Russian Classic and Contemporary Soviet music imported from the USSR (Russia)

Recent Successes with American Orchestras

GLIERE—Dance of the Russian Sailors Score \$4.00 Parts 12.00

Extra Strings, each .80

MOSSOLOV—Iron Foundry Score \$5.00 Parts 20.00

Extra Strings, each .80

SCHOSTAKOWITSCH—Symphony No. 1 Score \$10.00 Parts 36.00

Extra Strings, each \$2.00; Bass, \$1.50.

Upon request music will be sent "on approval." Prices and catalogs supplied on application.

Address all communications to

AMKNIGA CORPORATION

258 Fifth Avenue New York City



## ARTISTS WELCOMED BY COLUMBUS CLUB

**Programs on Regular Course Are  
Thoroughly Enjoyed—Chorus  
Applauded**

COLUMBUS, Jan. 20.—Two Schubert Memorial artists, Isabelle Yalkowsky, pianist, and Phyllis Kraeuter, cellist, were heard on the regular artist series of the Women's Music Club in Memorial Hall on Dec. 15. Particular interest attached to this affair as Miss Kraeuter is a Columbus girl; her father, Oscar Kraeuter, is a well-known violin teacher here. Both young artists were highly acclaimed by the large audience, Miss Yalkowsky for the fire and abandon of her playing as well as her amazing technique, and Miss Kraeuter for the sentiment and finish of her performance. An unhackneyed program and many encores were played.

Guiomar Novaes, pianist, and Richard Crooks, tenor, presented the fourth concert of the Women's Music Club series on Jan. 8. This was the third engagement of each artist by this management. Mme. Novaes's tone sang in pieces by Scarlatti and Chopin no less than that of her co-artist. Children's Scenes by Octavio Pinto drew smiles, sighs and much applause from the large audience. A more noble vocal art has never been heard from this stage than Mr. Crooks gave to Schubert's *Schöne Müllerin*, which his hearers immediately took to their hearts.

### University Forces Success

Louis Dierks, new faculty member of the department of music at Ohio State University, conducted the university chorus in one of the several performances of *The Messiah* at Christmas-time. An extremely fluid and flexible line of tone, pleasant to the ear, if new to experience in this music, marked Mr. Dierks's achievement with his chorus. Soloists were Rachel Way Sherman, Doris Hooley, Caldwell Johnson and Ellis Snyder.

ROSWITHA CRANSTON SMITH

### Kathryn Meisle and David Mannes Address Singing Teachers

With Percy Rector Stephens, president, in the chair, the New York Singing Teachers' Association held its regular monthly meeting in Aeolian Hall on Tuesday evening, Jan. 16. Speakers were Kathryn Meisle, contralto, and David Mannes, head of the David Mannes Music School. Miss Meisle spoke on behalf of the American singer and advocated more opera in English. Mr. Mannes dealt with musical conditions of the past and present and suggested activities for the future.

**Mary Hopple Engaged  
for Many Appearances  
in the Concert World**



**Mary Hopple, Contralto, Fulfills Numerous  
Recital Engagements**

Mary Hopple, contralto, artist pupil of Adelaide Gescheidt, New York teacher of singing, is fulfilling numerous engagements in the concert world.

Already widely known as a recitalist and for her appearances over the air in the Philco, Enna Jettick, Armstrong and Light Opera hours, as well as on Through the Opera Glass programs, Miss Hopple was recently soloist with the Troy Vocal Society in Troy, N. Y., and was heard on Dec. 14 with the Schubert Club in the College Memorial Chapel at Schenectady, N. Y. Her recital at the University of Kentucky, Lexington, at which she sang Italian, German and English works, was another of her successes.

Miss Hopple is under the banner of Concert Management Vera Bull Hull.

### Numerous Concerts Given at Connecticut College

NEW LONDON, CONN., Jan. 20.—Concerts given at the Connecticut College for Women, where Dr. J. Lawrence Erb is in charge of music, have been on a high level. The Manhattan String Quartet appeared on a recent date; and there have been recitals by Josephine Antoine, soprano, and Herbert Dittler, violinist, the former being assisted by Marian Kalayjian, pianist and accompanist, and the latter by Mary Dittler at the piano. Earlier in the season Dr. Erb was presented on the Community Concert Series in an organ recital in the First Congregational Church. A splendid standard was maintained in the students recital given on Dec. 7.

## NOTABLE PROGRAMS PLEASE BALTIMORE

**Recitals of Interesting Variety  
Are Given by Accomplished  
Musicians**

BALTIMORE, Jan. 20.—Dr. A. R. L. Dohme addressed members of the Baltimore Music Club in the Hotel Emerson on Jan. 13. His topic, *The Genius of Beethoven*, was musically illustrated with the Trio, Op. 1, the Benedictus from the Mass in D and the Theme and Variations in Saint-Saëns's transcription for two pianos. Artists contributing to the presentations were Celia Brace, violinist; Mischa Nedielman, cellist; Clara Asherfeld, Mrs. Isaac L. Kemper and Selma Tiefenbrun, pianists; Helen Stokes, Constance Hedja, Robert Southard and Edward A. Jendrek, singers, and John Elteman, accompanist. The program was in charge of Mrs. Martin W. Garret, Mrs. David Federleicht and Mrs. Leo Goldbach.

The Compinsky Trio gave the first of three chamber music concerts at Cadoa Hall on Jan. 14 before an enthusiastic audience. The program contained trios by Beethoven, Rachmaninoff, Schubert, Franck and Brahms, and each number was played in artistic style. The series is sponsored by the Chamber Music Club.

### Unusual Chamber Music

The program given in Cadoa Hall on Jan. 3 by the Le Roy Trio furnished another evidence of the Bach Club's success in presenting unusual ensemble combinations and compositions which are rarely performed. The trio consists of René Le Roy, flutist, Sheridan Russell, cellist, and Ralph Angell, pianist. Their program contained un-

### Burnet C. Tuthill Gives Clarinet Sonata Recitals

CINCINNATI, Jan. 20. — Burnet C. Tuthill, secretary of the National Association of Schools of Music and formerly manager of the Cincinnati Conservatory, has recently resumed the giving of clarinet sonata recitals. Mr. Tuthill reopened his recital appearances last spring with an appearance at Western College, Oxford, O., presenting a program of works by Weber, Brahms, Ravel, Debussy, and a Fantasy Sonata of his own composition. Mr. Tuthill has likewise appeared at Denison University, Granville, O.; Baylor College, Belton, Tex., and Our Lady of the Lake College, San Antonio.

### Theophil Wendt Marries

CANANDAIGUA, N. Y., Jan. 20.—Theophil Wendt, conductor of the Buffalo Community Orchestra, was married on Christmas Day to Maxine Louise Kisor of New York, daughter of Mr. and Mrs. William Kisor of this city. The ceremony was performed at the home of the bride's parents by the Rev. Stephen S. Pratt, former pastor of the Methodist Church.

### Avis Bliven Charbonnel to Head New Music School

PROVIDENCE, Jan. 20.—Avis Bliven Charbonnel has been named director of the Neighborhood Guild School of Music which will be opened soon at the Neighborhood Guild Settlement House in Peacedale, R. I.

### Jean Teslof and Grace Divine Give Reception for Alexander Gray

Following the recital at Town Hall on Sunday afternoon, Jan. 14, by Alex-

familiar works by Leclair, Bach, Rameau and Pierné, and the familiar 'Cello Sonata in F by Brahms.

Jeanne Laval, contralto, was heard at a morning recital given to members of the Woman's Club of Roland Park on Jan. 4. Her interpretations held dramatic interest and disclosed vocal qualities that were applauded in songs of contrasting moods. In her artistic presentations, the singer was given ideal assistance by Frank Bibb, pianist.

The ninth Peabody Conservatory recital on the afternoon of Jan. 5 was made highly arresting by the vivid piano playing of Guiomar Novaes. Her readings of well-known compositions produced new effects of vitality. A group of compositions by the artist's husband, Octavio Pinto, gave keen delight.

### New Sonata Introduced

The tenth Peabody recital held special interest in that it brought the initial reading of George Boyle's Sonata for violin and piano, and a charming Minuet by Austin Conradi, both composers being long associated with Baltimore's musical development. The program served to introduce George Wargo, the newly appointed instructor of viola playing, as a member of the Peabody Conservatory faculty. With Frank Gittleton, violinist, another faculty member, Mr. Wargo opened the program with Mozart's Concertante. In the Boyle Sonata, Mr. Gittleton, with Austin Conradi at the piano, made a deep impression with this colorful new composition. In a group of interesting solos, Mr. Gittleton further disclosed his artistic capacity. Philip Jeffrys was the accompanist.

FRANZ C. BORNSCHEIN

ander Gray, baritone, a reception was held by his teacher, Jean Teslof, and Grace Divine (in private life, Mrs. Teslof) at their home. A large gathering of musicians and music lovers, friends of the recitalist and of the Teslofs was present to meet Mr. Gray and his wife, among them many well known singers and composers.

### Vecchi Singers are Organized as Permanent Ensemble

Organization of the Vecchi Singers as a permanent ensemble is an outcome of the American premiere last March of Vecchi's *L'Amphiparnasso* under the baton of Margarete Dessoff, conductor of the Dessoff Choirs. This work is to be given again in New York under Mme. Dessoff in the French Institute on Feb. 16.

### Godowsky's Thank Sympathizers

To the Editor of MUSICAL AMERICA:

Owing to the loss of suit cases which contained hundreds of telegrams and letters of condolence upon the recent death of Mrs. Frieda Godowsky, as well as the names and addresses of the senders, her bereaved husband and children find it impossible to make personal acknowledgment of the tributes of sympathy and expressions of friendship accorded to them. They ask that all who remembered them in their hour of grief kindly accept these lines as an expression of their gratitude and appreciation.

LEOPOLD GODOWSKY  
VANITA SAPERTON  
DAGMAR GODOWSKY  
LEO GODOWSKY, JR.

# NINON VALLIN

"Rare intelligence, sensitivity and mastery of the resources of her voice."

NBC ARTISTS SERVICE  
30 Rockefeller Plaza  
N.Y.C.

"The most unusual musicianship and dramatic understanding."  
Olin Downes—Times,  
14 Feb., 1932.

## MARIA MÜLLER

Metropolitan Opera Ass'n  
THE ELISABETH OF  
BAYREUTH  
SALZBURG FESTIVAL

## Dr. KARL RIEDEL

Conductor  
METROPOLITAN OPERA CO.  
and OPERA COACH  
Phone Riverside 9-4861





# NEWS AND GOSSIP IN THE RADIO WORLD



## SYMPHONY CONCERTS PLENTIFUL ON AIR

**Regular Events by Boston, Philharmonic, Philadelphia and Others Augmented by Special Concert of Cleveland Orchestra**

The air waves are often vibrating with symphonic music nowadays and nowanights. This does not mean that one can tune in at any hour and find a first-rate symphony orchestra playing, but the percentage is not bad when we remember the weekly concerts of the New York Philharmonic - Symphony, those of the Boston Symphony, the Philadelphia Orchestra (and this ensemble's nightly fifteen-minute periods), the Minneapolis Symphony and Rochester orchestras. Other orchestras have occasional broadcasts, such as the two-hour airing of a Cleveland Orchestra concert on Jan. 27.

Several interesting programs by these organizations are announced for the near future. Serge Koussevitzky and the Boston Symphony will give a world premiere of Symphony: 1933 by Roy Harris at the concert of Jan. 27, which will be broadcast on a WEA network at 8:15 p. m. The remainder of the program will consist of Stravinsky's Apollon Musagete and Sibelius's Fifth Symphony.

Arturo Toscanini will introduce radio listeners to Bruckner's Fourth Symphony and two nocturnes, Chiari di Luna (Moonlight) by Vincenzo Tommasini during the Philharmonic-Symphony's broadcast of Jan. 28, at 3 p. m. over the CBS network. Also on the program are the Prelude to Tristan und Isolde and Ravel's Daphnis and Chloé Suite No. 2.

Artur Rodzinski's program for the Cleveland Orchestra broadcast, to be heard over a CBS network on Jan. 27 at 2:30 p. m., will include the air premiere of Sir Hamilton Harty's still unpublished arrangement of a Handel organ concerto, the Brahms Fourth Symphony, Debussy's Nuages and Fêtes and John Alden Carpenter's Skyscrapers.

### Seven Choruses in NBC Week

NBC had quite a choral time last week. Seven choruses were heard from Jan. 17 to Jan. 23, which makes a rate of one a day, except for the fact that two were heard on Sunday and none on Saturday.

They included: Westminster Choir, regular broadcast, Jan. 17; Ithaca College A Cappella Choir, Jan. 18; a chorus in Walter Damrosch's Music Appreciation Hour, singing folk songs of many lands, Jan. 19; Radio City Music Hall Chorus, Jan. 21; Russian Symphonic Choir, Jan. 21; Father Finn's Choral Music, Jan. 22, and the St. Louis Symphonic Choir, Jan. 23.

### Petri in Last Recital

Egon Petri, who has been playing a series of piano recitals over a WJZ network on Wednesdays at 11 p. m., will give the last one on Jan. 31, before returning to Europe for a concert tour.

## SHORT WAVES

Frank Black has succeeded in getting a copy made for him of Glière's music to The Red Poppy, the ballet which the Soviets love so much. He will present selections from it in the near future, with the NBC Symphony.

Augusta Tollefsen and Katherine Wier are in the midst of a series of three recitals of two-piano music on WOR. The third will be given Jan. 27, at 10:15 p. m.

Henri Deering continues his long record, playing piano recitals over a WJZ network, with very interesting programs. Jan. 22 featured Debussy, and Jan. 29 is to be all Chopin.

The Musical Art Quartet played the Schumann Quartet in A on Jan. 21 over a WJZ network.

Radio has its Beethoven orchestral cycle, too (in addition to the quartet series being given by the Perol String Quartet on WOR). It comes, however, from Germany. One of the concerts was relayed to American listeners by NBC on Jan. 17, with the Berlin Philharmonic under Otto Frickhoeffler, playing the Eroica Symphony.

Shura Cherkassky, pianist, was a soloist in the Concert Artist program over a WEA network on Jan. 19. Paula Heminghaus, contralto, and Margaret Sittig, violinist, were also heard. Soloists for Jan. 26 will be Frank Sheridan, pianist; his wife, Elizabeth Sheridan, mezzo-soprano, and Sadah Schuchari, violinist.

### Toscanini for Cadillac Hour

Arturo Toscanini has signed up for his first commercial broadcast. This will be in the Cadillac Hour of Feb. 11, when Lotte Lehman will be soloist.

### Lily Pons in Hinds' Hall of Fame

The second of the Hinds' Hall of Fame programs, on Jan. 14, over a WEA network, featured Lily Pons, soprano of the Metropolitan Opera, who sang several songs in English, as well as Liadoff's Music Box. John Erskine is master of ceremonies for this hour, and Nathaniel Shilkret conducts the orchestra.

### Bruno Walter and the BBC Symphony

A special international broadcast on Jan. 31, over a WEA network at 4:15 p. m., will bring the British Broadcasting Corporation Symphony with Bruno Walter conducting the first three movements of the Brahms Fourth Symphony.

### La Scala Opera on Combined Networks

The first broadcast from La Scala, Milan, was scheduled for Jan. 25 over both CBS and NBC networks. Donizetti's La Favorita, never before heard on American air, was to be the opera. NBC was to pick it up at 2:55 p. m., and CBS five minutes later.



—by Alan Dunn. Reprinted from "The New Yorker" by special permission

## Three Cadillac Hours Pass in Review

THE fourth, fifth and sixth of the Cadillac Hours went by smoothly, with the technique of the program improved, and the artists, as usual, from the top of the deck. Yehudi Menuhin made his radio debut on Jan. 7, and the rafters rang to applause for the youthful violinist and the veteran Walter Damrosch, who conducted. One could hear that the studio audience was loath to stop beating hands together, so great was the excitement. Mr. Menuhin played with splendid mastery three movements from the Lalo Symphonie Espagnole, and a short work by Sarasate, at the end of the hour. Dr. Damrosch conducted works by Wagner and Tchaikovsky (the slow movement of the latter's Fifth Symphony).

On Jan. 14, Tito Schipa sang and Fritz Reiner conducted. The Metropolitan tenor's voice has that mellow silvery quality which is just right for the air, and he sang particularly beautifully in an aria from Don Giovanni, and his own arrangement of Liszt's Liebestraum. The orchestra, under Mr. Reiner, sounded as fresh as if it had rested all day, instead of most of its members having come from a strenuous

Philharmonic-Symphony concert. Strauss's Till Eulenspiegel came over the air especially well, and it is a difficult work to broadcast clearly. This reviewer did not hear the first orchestral number, but it was announced as the Prometheus Overture, a change in bill from the Berlioz Roman Carnival which had been scheduled. The Intermezzo and Dance from de Falla's La Vida Breve completed the instrumental list.

Lucrezia Bori and Nikolai Sokoloff were stars on the Jan. 21 program. The charming soprano sang with lovely tone in her arias from Carmen, Manon and La Bohème and in Scott's Lullaby, when Frederick Bristol was at the piano. She was applauded to the echo by the studio audience. Mr. Sokoloff also was warmly received for his conducting of the Overture to Weber's Euryanthe, Debussy's L'Après-Midi d'un Faune, which was delicately and silkily done, and his brilliant performance of the Introduction and March from Rimsky-Korsakoff's Le Coq d'Or and Tchaikovsky's Sleeping Beauty Waltz. The orchestra responded pliantly in all of these.

**REX SHERIDAN** CONCERT - RADIO  
Address  
c/o Musical America  
113 W. 57th St., N. Y. C.  
BARITONE

**METAXA**  
RADIO — STAGE — CONCERT

**LEONARD LEWIS** CONCERT - RADIO  
Address  
c/o Musical America  
113 W. 57th St., N. Y. C.  
BARITONE



## DETROIT SYMPHONY PROGRAMS ENJOYED

**Gabrilowitsch, Antonia Brico and Kolar Conduct Concerts of Worth**

DETROIT, Jan. 20.—For the first time in its history, the Detroit Symphony was conducted by a woman in a full length program, when Antonia Brico led the "pop" concert on Saturday, Jan. 13.

Miss Brico, who is no novice, set herself to the task with authority and convinced a large audience that she knew her business. She chose four tried and true works and presented each with admirable success. She conducts in a direct and sometimes deliberate manner, giving much attention to detail. Her program consisted of the Beethoven Leonore Overture No. 3; the Second Symphony of Brahms; Debussy's Prelude to the Afternoon of a Faun, and the Strauss tone poem, Death and Transfiguration.

Ossip Gabrilowitsch conducted the concerts of the seventh subscription pair on Jan. 4 and 5 in Orchestra Hall. The programs began with the Marche Funèbre from Beethoven's Eroica Symphony, played in memory of the late Col. Frederick M. Alger, prominent Detroit and friend of the orchestra, who died on Dec. 31. On this list was a first local performance of Franck's Les Eolides, which met with favor. There were also the Brahms Fourth Symphony; the suite, Ucelli (The Birds), by Respighi, and the Overture to The Barber of Seville.

### Observe Anniversary

Mr. Gabrilowitsch made his only appearance of the season as conductor of a "pop" concert on Saturday evening, Dec. 30. One of the largest audiences to hear the Detroit Symphony this year was present.

The occasion was additionally noteworthy as marking Mr. Gabrilowitsch's sixteenth anniversary as head of the orchestra. It also marked the twentieth year that William Grainger King, assistant concertmaster, has been a member of the organization. Therefore, Mr. King was chosen as soloist. He did handsomely in the Saint-Saëns Rondo Capriccioso. Included also in the concert were the Second Symphony of Rachmaninoff; Zemachson's Chorale and Fugue; Two Elegies for string orchestra by Grieg, and Liszt's Second Hungarian Rhapsody.

Victor Kolar was in charge of the



Antonia Brico Conducted the Detroit Symphony in an Eclectic Program

eight pair, Jan. 11 and 12, presenting the Enesco Symphony in E Flat; the Sibelius En Saga; the Polka and Fugue from Weinberger's Schwanda, played by request; and a first Detroit performance of the pantomime from Mozart's ballet, Les Petits Riens.

Lois Johnston, Detroit soprano, was the soloist at the tenth "pop" concert on Jan. 6. She sang songs by Massenet and Puccini. The orchestra gave representation to Berlioz, Tchaikovsky, Bach and Liszt. Mr. Kolar conducted, and was likewise at the helm for the "pop" concert on Dec. 23. On the latter occasion Muriel Magerl Kyle, soprano of this city, was the soloist, offering songs by Debussy, Strauss and Rachmaninoff. The orchestra played compositions by Verdi, Saint-Saëns, Pierné, Smetana, Tchaikovsky and Dukas.

A special all-Polish concert was given by the orchestra under Mr. Kolar on Sunday, Jan. 7. Auditors heard music by Chopin, Paderewski, Scharwenka and Wieniawski. Georgia Baskerville and Beatrice Griffin were soloists.

The Detroit String Quartet, continuing its series in the Women's City Club, has included music by Haydn, Sinigaglia and Dvorak in its programs.

HERMAN WISE

The former royal palace in Dresden is to have a carillon of bells made entirely of *porcelaine de Saxe*, which in this country is known as "Dresden china." The carillon was planned when the palace was built 200 years ago, but is only now being installed.

## BOYCE TO CONDUCT GROUP IN BROOKLYN

**Will Lead Apollo Club in Succession to Thayer—Concerts Presented**

BROOKLYN, Jan. 20.—Alfred Boyce is appointed to succeed the late William Armour Thayer as conductor of the Apollo Club, and will conduct the concert scheduled for Feb. 13. Mr. Boyce is well known to members and patrons of the Apollo Club, having been its accompanist for eight seasons under the late Dr. John Hyatt Brewer, an association that terminated in 1924. He is the club's fourth conductor since its inception fifty-seven years ago under the musical leadership of the late Dudley Buck.

Mr. Boyce, a native of Brooklyn, has in recent seasons served as conductor of several choral bodies, including the Forest Hills Choral Club and the Jersey City Choral Ensemble. He is at present conductor of the Amphion Glee Club of Hackensack, N. J., and the Morning Choral of Nyack, N. Y. He is also organist and choir director of the Church of the Holy Communion in New York.

Dan Gridley, tenor, with John Hayers Taylor at the piano, was assisting artist at the Chaminade Club's annual winter concert in the Academy of Music on Jan. 10, singing a varied list of songs. The choral ensemble, under the leadership of Mme. Emma Richardson-Kuster, was heard to advantage in works for women's voices. Neidlinger's Crossing the Bar was added to the program proper as a memorial to Mrs. Stuart Hull Moore, second president of the Chaminade Club, and to William Armour Thayer of the Apollo Club.

### Mrs. Beach Is Guest Artist

Mrs. H. H. A. Beach, eminent composer-pianist, was guest artist at the season's first McDermott evening of music, held on Jan. 9 in the Brooklyn Museum. The program featured Mrs. Beach's Piano Quintet, her associate players being Kathryn Platt Gunn and Fred Buldrini, violinists, Louis Brunelli, viola player, and Joseph Emonts, cellist.

The opening of the annual season by the Metropolitan Opera in the Academy of Music on Jan. 2 brought forth an audience of the socially elect and of goodly numbers. Rigoletto was a happy choice, for Brooklyn operators enjoy melodic discourse. In the cast were Lily Pons, Gladys Swarthout, Nino Martini, Giuseppe De Luca and Virgilio Lazzari. Tristan und Isolde, with Lauritz Melchior and Gertrude Kappel in the titular roles, had a distinguished performance on Jan. 16. Rose Bampton was the Brangäne; Gustav Schützendorf, the Kurvenal; Emanuel List, King Marke; and Arnold Gabor, Melot. Karl Riedel conducted.

### Visitors Are Welcomed

For the second Boston Symphony concert in the Academy on Jan. 6, Dr. Serge Koussevitzky led the orchestra in a remarkably plastic reading of Brahms's Third Symphony and in vivid delineations of two Ravel scores, Schéhérazade and Daphnis et Chloé.

Artists taking part recently in The Enjoyment of Music course conducted by Olin Downes under the auspices of the Brooklyn Institute of Arts and Sciences, have been the Roth Quartet, the New English Singers, José Iturbi and Paul Whiteman and his Orchestra. These events, held in the Opera House of the Academy of Music, continue to

draw capacity audiences and are keenly appreciated.

The Vienna Sängerknaben appeared in the Academy on Dec. 19, singing entertainingly and with technical excellence. The combination won the attention and applause of their listeners.

FELIX DEYO

## ATLANTA RESPONDS TO WEEK OF OPERA

**Visit of Chicago Company Draws Large Audiences—Casts Are Presented**

ATLANTA, Jan. 20.—It is estimated that 32,000 persons attended the week's series given by the Chicago Opera Company, of which Alfredo Salmaggi is the general director, in the City Auditorium. The engagement, which ended with a brilliant performance of Il Trovatore on Jan. 13, was sponsored by the Atlanta Philharmonic Society, Victor H. Kreigshaber, president, and Marvin McDonald, manager of the All Star Concert Series.

The success of the season indicates that Atlanta is again eager for opera. For twenty consecutive years the Atlanta Festival Association presented the Metropolitan Opera in a season lasting for a week, but since 1930 the city had not heard opera until Mr. Salmaggi's company came.

### Repertoire Is Varied

In the repertoire were Aida, Faust, Hänsel and Gretel, Cavalleria Rusticana, Pagliacci, Lohengrin, La Bohème and Carmen. Singers in leading roles, scoring acclaim from vast audiences, included Charlotte Ryan, Elsa Hottinger, Dreda Aves, Annunziata Garrotto, Santa Biondo, Georgia Standing, Elvira Helal, Alice Haeseler, Lawrence Power, Edward Ransome, Nino Ruisi, Giuseppe Interrante and Mario Valle. Ana Naila and her corps de ballet gave incidental dances. Giuseppe Bamboschek and Alberto Baccolini were the conductors.

Uday Shan-Kar, with Simkie and his company of Hindu dancers and musicians, appeared on the Alkahest Celebrity Series, Russell Bridges, president, on Sunday afternoon, Jan. 14, in the Capitol Theatre. The large audience demonstrated its enthusiasm with spontaneous and prolonged applause.

HELEN KNOX SPAIN

### Henriette Weber Gives Series of Talks on Opera

Henriette Weber, music critic of the New York Journal, is giving a series of opera talks on Wednesday mornings at Essex House. Miss Weber confines herself to works in the current repertoire of the Metropolitan Opera House. The series began on Jan. 10, with Salome. On Jan. 17, Miss Weber discussed Die Meistersinger. The successive subjects will be Gianni Schicchi, Linda di Chamounix and The Ring.

Kurt Weill is said to be at work on an opera, to a text by Jean Cocteau.

## INSTITUTE OF MUSICAL ART

of the

### JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, Dean

OSCAR WAGNER, Assistant Dean

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, and many other courses. Public School Music course leading to degree of Bachelor of Music Education. Extension Courses on late afternoons, evenings, and Saturdays.

Catalog on request.

120 Claremont Avenue, New York, N. Y.

## The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma  
Public School Music Course in conjunction with Western Reserve University  
BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohio

## THE VECCHI SINGERS

MARGARETE DESOFF, Conductor

Available for L'Amfiparnaso and Madrigal Programs  
Concerts at French Institute, New York

Feb. 16: L'AMFIPARNASO (Orazio Vecchi)

Mar. 16: MADRIGAL PROGRAM  
Mrs. E. D. Motynaux, 1671 Andrews Ave., N. Y.



## Holiday Season Brings Abundant Music to Los Angeles Audiences

**Concerts Are Heard by Enthusiasts Who Attend in Numbers—Orchestral Fare Provided by Klemperer—Chamber Music, Oratorio and Recitals Are Admirably Given**

LOS ANGELES, Jan. 5.—The holiday season has witnessed an unusually large number of concerts, most of which have been generously patronized. Whether the increased audiences are a sign of improved economic conditions or whether they show a greater hunger for good music remains to be seen, but it is a fact that there is a deeper and more widespread interest in music than in the previous last two years.

The sixth concert pair of the Los Angeles Philharmonic on Dec. 28 and 29 attracted large audiences. Handicapped by a lack of modern scores, due to financial reasons, Otto Klemperer is placing emphasis on more familiar works, allotting possibly more rehearsal time—and that with excellent effect. The results are often magical, especially in the string and woodwind sections, which play with unequaled precision and beauty of tone.

Schubert's Seventh Symphony in C was the chief offering on this occasion. It has never seemed more meaningful. The last two movements, especially, were brilliantly played. Brahms's Variations on a Theme by Haydn was also a splendid vehicle, played with amazing virtuosity and power. The Swan of Tuonela by Sibelius, with Vincent Schipilliti as English horn soloist, was a welcome item; and the Overture to The Sicilian Vespers brought the program to stirring close.

### Beethoven Cycle Is Begun

The orchestra's Beethoven cycle, which will culminate in April with the Ninth Symphony, was begun by Mr. Klemperer on Jan. 2 and aroused the enthusiasm of a large audience. The players were in fine form and gave their conductor full co-operation in the First and Second symphonies and in the Leonore Overture, No. 2.

Olga Steeb was soloist in Beethoven's Fourth Piano Concerto at the seventh pair of concerts on Jan. 11 and 12. Miss Steeb's friends are legion and never fail to give her a rousing welcome. Her playing bears the stamp of seasoned musicianship, the beauty of her tone, keen sense of rhythm and abundance of power making her performances a delight. The Prelude to Lohengrin was given a luminous reading as a curtain raiser; and Brahms's First Symphony, having its first hearing this season, had an interpretation of poignant strength. Brahms and Klemperer form an association that is invincible.

There have also been Sunday afternoon concerts, the central features of which were Mozart's Symphony in E Flat and Brahms's Variations on a Haydn Theme, and the first in a series of three Saturday morning concerts for school children. This series, conducted by Mr. Klemperer, is sponsored by the Women's Committee, of which Mrs. Cecil Frankel is chairman. The program on Jan. 13 was designed for younger children, tickets selling for ten cents. The program included the Overture to Der Freischütz, excerpts from Carmen, the Finale from Beethoven's First Symphony, the Overture to The Marriage of Figaro, the Schubert-Tausig Marche Militaire and The Beautiful Blue Danube. William C. Hartshorn gave short explanations.

Ruth Slenczynski aroused great enthusiasm in her first concert here on Jan. 10 under the management of Merle Armitage. Eight encores attested her popularity.

### Harpists Give Program

The Southern California Chapter of the National Association of Harpists, Inc., Alfred Kastner, president, held its January meeting in the music room of Mr. and Mrs. Lee Allen Phillips' residence. Music for two harps, played by Lucy Lewis and Gertrude Peterson, was interesting. There were also two items for harp, violin and organ, by Mr. Kastner, Doris Cheney and Hague Kinsey; and four delightful short pieces for violin and harp by Strimer, played by Miss Cheney and Mr. Kastner. Songs by Respighi, Duparc and Sibelius were sung by Carmelite Rosecrans, accompanied at the harp by Mrs. V. R. Wilbur.

Dr. George Liebling, composer and pianist, gave an all-Beethoven program in a noon-day recital in Royce Hall of the University of California on Jan. 12. Dr. Liebling chose the Waldstein, Appassionata and Moonlight sonatas, exhibiting not only technical mastery, but a luminosity of spirit that brought a memorable glow to familiar phrases.

### Club Celebrates Anniversary

The Lyric Club celebrated the thirtieth anniversary of its founding with a concert in the Auditorium on Jan. 12. It was an occasion for many felicitations, since the club is still under the leadership of its original conductor, J. B. Poulin. The group of some eighty women sang in an artistic manner. Features were two-piano works by Mrs. Hennion Robinson and her gifted daughter, Dorothy Robinson. Mrs. Robinson, whose abilities as a composer and accompanist have kept her in the front rank of western musicians for many years, has served the organization almost as long as Mr. Poulin and shared with him the evening's triumph. Allan Watson, baritone, and Devona Doxie, soprano, were assisting artists. Marvin Maazel, pianist, and Mrs. Maazel, who is known professionally as Frances Berkova, violinist, entertained some 200 guests at a farewell party on Jan. 14. Mr. Maazel will leave shortly for a tour through Mexico and Cuba. Mrs. Maazel is going to New York, where she will be heard in recital.

### Quartet Has New Violinist

The Bartlett-Frankel String Quartet, founded several seasons ago by Mrs. Cecil Frankel in memory of her father, gave the first of three subscription concerts in the Biltmore on Dec. 20. This concert introduced a new violinist, An-

ton Maasko, to the first chair. He draws a smooth resilient tone, and will doubtless prove his mettle after continued rehearsals. The other members remain as previously, Anthony Briglio, Emile Ferir and Nicolas Ochi-Albi. The program included Mozart's Quartet, No. 20, in D; Milhaud's Quartet No. 1, in A Minor, and Brahms's Op. 51, No. 1, in C Minor. Much of the Milhaud was excellently played, particularly the atmospheric second movement, and there was plenty of spirit in the lively finale. But the resources of the Brahms work were by no means fully plumbed.

Mrs. Frankel followed the original plan of arranging the music room as a salon, lighted by candles and with the players seated in the centre.

Merle Armitage has presented several attractions within recent weeks, outside the subscription series. Roland Hayes, Negro tenor, with Alex Karnbach at the piano, gave a recital in the Shrine Auditorium on Dec. 16. The program, including German and French songs and spirituals, was suited to the singer's gifts.

### Two-piano Works Presented

Alfred Mirovitch and E. Robert Schmitz gave an evening of two-piano music in the Auditorium on Dec. 18. The program contained the Bach Concerto in C, Mozart's Sonata in D, Brahms's Variations on a Haydn Theme, works by Ravel and Gershwin's Rhapsody in Blue. It was an experience to hear these two outstanding pianists unite their efforts to artistic ends.

Another event in Mr. Armitage's list was a performance of Hänsel and Gretel in the Auditorium on Dec. 30, under the direction of William Tyroler. The cast was composed of Los Angeles singers, with Maxine Carlo and Elinor Marlo as Gretel and Hänsel respectively. Miss Carlo had not been heard here since her return from Italy, where she sang coloratura roles. She possesses a voice of ample volume and naturally good quality. Miss Marlo has appeared here before as Hänsel. Allan Watson and Clemence Gifford were cast as the Parents; Myrtle Aber was the Witch, and Zaruhi Elmæssian the Dwarf and Sandman. The opera was sung in English. There were many children in the audience.

### Young Artists Applauded

The second concert of the Western Concert Artists' League on Dec. 18, brought forward young performers. Irma Neumann, violin pupil of Calmon Luboviski, gave a good account of herself in works by Bloch and Bazzini and in the Bach Chaconne, displaying a well-developed technique and musical understanding. The singing of Lloyd Staples revealed a good voice in music by Strauss, Wolf and others. Marion Pearlman was the pianist, exhibiting gifts of high order.

The Symphonia Praeceptorum, Henry Svedrofsky, conductor, and the Cecilian Singers, directed by John Small, united in a concert in the Auditorium the same evening. Both organizations are composed of teachers in the city schools and both acquitted themselves with

## Nejiko Suwa Greeted in Solo Performance with Tokyo Symphony



Nejiko Suwa Was Acclaimed at a Symphonic Concert Given in Tokyo

Tokyo, Jan. 2.—Nejiko Suwa, talented thirteen-year-old violinist, played the Bruch B Minor Concerto at a concert of the New Symphony Orchestra of Tokyo under the baton of Kosak Yamada in the Hibiya Public Hall on Dec. 8.

Miss Suwa, who is a native of Tokyo, made her debut at the age of seven, and has appeared with great success in most of the principal cities of Japan. In 1932, her playing was heard and highly praised by Efrem Zimbalist who was touring the country at the time.

E. K.

credit. Of chief interest was the first performance of a new work by Elinor Remick Warren, The Harp Weaver, to a text by Millay. There were also the Overture to Hänsel and Gretel, Handel's Water Music, and a group of Christmas carols.

The Messiah had its annual performance by the Oratorio Society, John Smallman, conductor, in the Auditorium on Dec. 17. The presentation was the best in recent years, the chorus of 200 being carefully chosen and well-trained. Some of the solos were sung by entire sections of the chorus. Other solo parts were taken by Monnie Hastings, Clemence Gifford, Thad Harvey and Allan Watson. The orchestra was composed of members of the Philharmonic; Dr. Ray Hastings was the organist, and Lorna Greag the pianist. Frances Stults Campbell is president of the Society.

### Garland Talks About MacDowell

The December meeting of the MacDowell Club in the Women's Athletic Club brought a program of MacDowell music by Calista Rogers, soprano, and Claire Mellonino, pianist. Hamlin Garland gave a talk on the composer as he knew him.

HAL D. CRAIN

Second Term Opens Feb. 1st



**PEABODY**  
CONSERVATORY

OTTO ORTMANN, Director  
BALTIMORE, MD.

The oldest and most noted Conservatory in the country. Circulars mailed.



**Westminster Choir School**

Training Choral Conductors for  
The Church, Civic Chorus, School and College  
JOHN FINLEY WILLIAMSON, Pres. PRINCETON, N. J.

**OBERLIN CONSERVATORY**

OF MUSIC

FRANK H. SHAW, Director

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE. Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate. Write to Oberlin, Ohio, for catalog and information.



# Violin Works and Songs Brighten New Music Issues

## Castelnuovo-Tedesco Writes Charming Work for Violin and Piano

It would be difficult to find a more charming new work than Mario Castelnuovo-Tedesco's *The Lark* (New York: Carl Fischer, Inc.), for violin and piano, for there are but few compositions in the instrument's literature cast in such a form. The composer has subtitled it "Poem in Form of a Rondo" and that, indeed, is what it is.

As a motto Signor Castelnuovo-Tedesco has placed the familiar lines "Hark, hark! the lark, at heaven's gate sings" from Shakespeare's *Cymbeline* at the top of the first page. The work comprises an *Introduzione, moderato*, followed by a *Vivace*, leading into the Rondo proper, *leggero e grazioso*, C Major, 2/4. Here the composer, over a fascinating piano part, gives out a charming melody in the violin, which is treated and developed for a space. This is merry music, fresh as spring, and gay, too. Brilliant passage work for the violin leads to a *grandioso e sostenuto* section in 4/4, where the violin has a pedal G in octaves, ranging over three octaves of the instrument, against which the piano gives out a new theme, fortissimo. This theme is later heard in the violin in sixths, against a fascinating piano figure, a variant of the violin's previous octave passages. There is a brief coda, *Molto calmo*, in which the piano states this second theme, piano, accompanied in the violin by artificial harmonics, the violin ending on a trill on the topmost C of the E string, with a light sounding *dolce e lontano* in the piano of an echo, slightly altered, of the first motive.

This is a rare piece, in that it is truly a duo for the two instruments, a lyric poem of genuine beauty. Signor Castelnuovo-Tedesco is a modernist, who knows how to blend the spirit of our day with the natural melodic flow which is his native expression. The piece work is technically very difficult—for artists only. It is dedicated to Jascha Heifetz, who has played it here and who is also responsible for the editing and fingering of the violin part.

Mr. Heifetz has distinguished himself by transcribing two of this composer's Shakespeare songs, *Sea-Murmurs* and *Tango*, also issued by Carl Fischer, Inc. *Sea-Murmurs* is a lilting melody for muted strings with a delicious arpeggiated piano part to set it off, while the *Tango* is an *Allegretto con grazia* in Spanish rhythm. The song from which it has been made is a setting of Two Maids Wooing from A Winter's Tale. Mr. Heifetz, who has shown a great interest in making transcriptions for his instrument, has done these two with artistic taste and has preserved the spirit of the originals, the most important point in the matter of transcriptions. They will be heard with pleasure on programs of concert players, though *Sea-Murmurs*, being less taxing, may also be played by gifted amateurs.

## Dr. Alfred Einstein's Edition of Corelli Concertos in Miniature Scores

Corelli's Concerto Grosso, No. 3 and Concerto Grosso, No. 9, are newly issued in the Eulenburg miniature score editions, edited by the celebrated German musicologist and critic, Dr. Alfred Einstein, formerly of the *Berliner Tageblatt*, now residing in London. These concertos for string orchestra, similar in some respects

to those of Handel, are works of great beauty and the manner in which Dr. Einstein has presented them is one that will have the careful attention of all who love fine old music.

Dr. Einstein's editing is superbly carried



Mario Castelnuovo-Tedesco, Whose *The Lark* for Violin and Piano is Published Here, as Well as Two Heifetz Transcriptions of His Songs

out. Brief informing prefatory notes by him are included, in German and English.

## Szigeti Transcribes Two Elgar Pieces for Violin

Joseph Szigeti, the Hungarian violinist, has transcribed for violin two small pieces by Sir Edward Elgar, *Serenade* and *Adieu* (London: Keith, Prowse & Co., Ltd.) which should find many admirers. The pieces are in themselves not of especial moment, but they have that grace, which Sir Edward revealed many years ago in his world-famous *Salut d'Amour* and in his less known *Chanson de Nuit*, *Chanson de Matin* and *Carissima*.

Mr. Szigeti has set them for the violin with that intimate knowledge of what is violinistically effective that a virtuoso-musician of his calibre can display. He has found a thematic kinship between a phrase of the composer's violin concerto and *Adieu*—which he has placed at the top of the first page, to be played ad libitum as a prelude.

## Annabel Morris Buchanan Writes Fine Part Songs on Mountain Tunes

Annabel Morris Buchanan has distinguished herself again with three part songs, two for women's voices, *Brother Green* and *Come All Ye Fair and Tender Ladies*, and for mixed voices, *The Hebrew Children* (New York: J. Fischer & Bro.). The first two are for three-part chorus with piano. The tune of *Brother Green* Mrs. Buchanan recorded in Marion, Va., where she lives. In her treatment of it she reveals that indefinable charm which has already won her a reputation in the folk field. The second is a folk song from the southern mountains in the Dorian mode,

obtained from Jilson Setters of Ashland, Ky., through the courtesy of Jean Thomas. It was commissioned by the National Federation of Music Clubs and given its premiere successfully at the federation's biennial at Minneapolis last May. A remarkably appealing piece, tender and expressive. A version with orchestra is also available.

The mixed voice piece, *The Hebrew Children*, is to be sung unaccompanied and is a splendid example of writing in the Phrygian mode. It is a folk hymn, remembered by the composer from the singing of her grandfather, the Rev. Joseph R. Morris of Huntsville, Ala. The creative arrangement is a very excellent one in every respect and should be widely heard. It was written for Dr. George Pullen Jackson and his "Old Harp Singers" of Nashville, Tenn.

## Mortimer Browning's The Spite Fence a Capital Song

Another song from the Lawrence Tibbett program is Mortimer Browning's *The Spite Fence* (New York: Carl Fischer, Inc.), a capital setting of a set of verses by Sydney King Russell. Here is a song that requires agility of enunciation, as the words are many and move quickly, as the narrative unfolds itself. In Mr. Tibbett's hands, the song is a decided hit. A.

## Briefer Mention

### Albums for the Piano

*Skizzenbuch*. By A. Gretchaninoff, Op. 131. Twelve easy pieces of charm, varied as to style and content. Piano Albums, I and II. By Vladimir Rebikoff. Selected and edited by Alec Rowley. The first contains sixteen easy pieces, the second twenty-two of medium difficulty. Many of them are alluring compositions, that ought to be better known. Piano Albums, I and II. By H. Pachulski. Selected and edited by Alec Rowley. Similarly classified, twelve easy pieces in Book I, nine of medium difficulty in Book II. Genuine salon pieces. (Schott.)

### Sacred Songs

*O Perfect Love*. By Healey Willan. Another setting of these famous words, and a fine one, for high voice with organ accompaniment. It is adapted from the composer's anthem, *O Strength and Stay*. (Gray.)

### For Woodwinds

(Two Flutes, Oboe, Two Clarinets, Horn, Two Bassoons)

*Reverie*. By Orien E. Dalley. A young American, now professor of instrumental music at the University of Wisconsin, shows a delightful talent in this well-written number. (Witmark.)

(Two Flutes, Oboe, Two Clarinets, Two Bassoons)

*Serenade*. By Orien E. Dalley. The instruments are skillfully treated in another attractive bit from Mr. Dalley's pen. (Witmark.)

(Flute, Oboe, Clarinet, Two Horns, Bassoon)

*Scherzo from Piano Sonata, Op. 2, No. 2*. Transcribed by Antonio E. Cafarella. A very clear and effective transcription of an early Beethoven scherzo. (Witmark.)

### For Brass Choir

(Two Trumpets, Two Horns, Two Trombones, Baritone)

*Song without Words*. By Mendelssohn, Op. 102, No. 3. Antonio E. Cafarella is as skillful in his brass arranging as in his adaptations for woodwind (Witmark.)

(Two Trumpets, Trombone and Baritone)

*March*. By X. Scharwenka, Op. 62, No. 1. A useful number, neatly arranged by Antonio E. Cafarella for quartet. The baritone part may be played by trombone, if desired. (Witmark.)

## New Music Received

### Part Songs

#### Fog Mixed Voices with Piano

*Spring Equinox*. By J. V. Dethier. (Birchard.)  
*Roll the Old Chariot Along*. By Stuart Young. (Curwen.)  
*The Sacred Cause*. By Carl Alwin. (Chester.)

*Turn Ye to Me*. Scotch Folk Song. Arr. by Katherine K. Davis. (E. C. Schirmer.)

#### For Unaccompanied Mixed Voices

*The Winds Out of the West Land Blow*. The New Mistress. By Corbett Summison. (Chester.)  
*The Windmill*. By Frederick A. Ogilvy. (Curwen.)

#### Five Part

*I Thought That Love Had Been a Boy*. By William Byrd. Grace My Lovely One, Fair Beauties. By Thomas Weelkes. Spring Returns. By Luca Marenzio. Edited, and the accompaniment arranged, by H. Clough-Leigher. (E. C. Schirmer.)

#### Four Part

*April Is in My Mistress's Face*. By Thomas Morley. Ed. by H. Clough-Leigher. (E. C. Schirmer.)

#### Eight Part

*An Invitation*. By Frances McCollin. (Birchard.)

#### For Women's Voices

##### Three Part with Piano

*Koosheeo*. By Isabel D. Ferris. Heritage. By Phyllis Fergus. What Is More Gentle Than a Wind in Summer? By Charles Epper. (Birchard.)  
*Charm of Melancholy*. By Margaret Crichton. Skye. By Kenneth Finlay. (Curwen.)

##### Two Part with Piano

*The Fly and the Flea*. By Frances McCollin. (Birchard.)

*Little Shepherd Boy*. By Katherine K. Davis. Angels, Ever Bright and Fair. By Handel. Arr. by Louis Koppita. Throned High in Heaven. By Handel. Edited by H. Clough-Leigher. (E. C. Schirmer.)

Two Part with Piano, Four Hands and Violin Obligato

*Three Love Songs*. By Brahms, Op. 52, Nos. 4 and 13 and Op. 65, No. 13. (E. C. Schirmer.)

#### For Unaccompanied Women's Voices (Sacred)

##### Three Part

*Jesu! Rex Admirabilis*. By Palestrina. Edited by H. Clough-Leigher. (E. C. Schirmer.)

#### For Unaccompanied Male Voices

*Home on the Range*. Arr. by Elmer Tidmarsh. Flowering Orchards. By Jacques Pillois. Arr. by A. T. Davison. Hob a Derry Danno. By Charles Wood. I've a Secret to Tell Thee. Irish Folk Song. Arr. by Charles Wood. (Birchard.)

#### For Male Voices with Piano

*The Sacred Cause*. By Carl Alwin. (Chester.)

##### Unison

*The Wonderful Inn*. The Briar Rose. German Folk Songs. Arr. by Brahms. (E. C. Schirmer.)

## Winnipeg Symphony Continues to Attract Large Audiences

WINNIPEG, Jan. 20.—The large audience which heard the second concert given by the Winnipeg Symphony in the Auditorium on Jan. 14 was very appreciative. Bernard Naylor conducted the orchestra in excellent performances of Three Bavarian Dances by Elgar, Schubert's Unfinished Symphony and the Overture to Tannhäuser. A feature was the Bach Concerto in C for two pianos and string orchestra, in which the soloists were clever young local musicians, Marjorie Dillabough and Rose Pratt.

The program of the Wednesday Morning Musicale on Jan. 10 was devoted entirely to Chopin. Musicians taking part were Phyllis Holtby, Frank Thorolfson, Maurine Potruff, Ada Stockhammer Hirschfield and Cecile Henderson.

Nini Theilade, dancer, was guest artist of the Women's Musical Club on Jan. 8. The program, which was a delight to the large audience assembled in the concert hall of the Auditorium, included interpretations to music by Debussy, Bach, Chopin, Mendelssohn, Rubinstein and Albeniz. Vivian Fine was the assisting pianist. M. M.

## Sung by LILY PONS

At the Metropolitan Opera House Concert on January 7, 1934

### PASTORALE

by

FRANK LA FORGE

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.

SOLE AGENTS IN AMERICA FOR: Stainer & Bell, Ltd. - Adolph Fürstner - A. Gutheil - Elkin & Co. - Russischer Musikverlag - M. P. Belaieff



# Orchestral Concerts in Manhattan

(Continued from page 10)

Quartet, Op. 135, are new to us played by the full strings. They, too, were magnificent achievements. May we ask why Signor Toscanini reverses the order of these movements as they occur in the quartet?

There were bravos at the end of the concert. At the beginning orchestra and audience rose to greet the conductor, giving him hearty applause. A.

## Young People's Concert Is Broadcast to France

New York Philharmonic-Symphony, Series for Young People, Ernest Schelling, conductor. Carnegie Hall, Jan. 13, morning:

Rakoczy March.....Berlioz  
Symphony in D Minor, Third Movement  
.....Frank  
Fêtes.....Debussy  
Song: "The Marseillaise"  
Le Carnaval des Animaux.....Saint-Saëns  
Farandole.....Bizet

This concert, all of music by French composers, was broadcast to France. Mr. Schelling made an opening address in French and English for listeners on both sides of the Atlantic. The acting French Consul, René Tanqueray, with his family, and Lily Pons were guests of honor and joined with the youthful audience in the singing of the Marseillaise.

The piano parts in the Saint-Saëns Carnival were played by Edith Zelda Rosen and Arnold Pomerantz, twelve and eleven years old, respectively. N.

## Toscanini in Excelsis

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 14, afternoon:

Overture to La Scala di Seta.....Rossini  
Symphony No. 4, in E Minor.....Brahms  
Romeo and Juliet.....Tchaikovsky  
Bolero.....Ravel

Mr. Toscanini's first Sunday program was one with an unquestioned box office lure, as was borne out by the size of the audience, in comparison with some recent concerts of this series. It was also a program Mr. Toscanini could be counted upon to play supremely well, as he did. Not only was the applause tumultuous after the Tchaikovsky and Ravel numbers, but there was a reversion to the old practice of applauding after each movement of the symphony, something conductors have frowned upon so severely in recent years that it has largely ceased. Mr. Toscanini brought the players to their feet twice in the afternoon but there were signs that he was not personally as delighted with the Bolero performance as were his listeners. The trouble apparently was one of pace or dynamics at the outset where much depends on the drum tap.

Of much larger consequence was the superb playing of the orchestra in the symphony, which remains Mr. Toscanini's most triumphant achievement as an interpreter of Brahms. The breadth and the nobility of this performance were as remarkable as its clarity, its proportion, its luminous and impeccable detail. Now that he no longer disdains Tchaikovsky, the great Italian has discovered in such works as the Romeo and Juliet Fantasy-Overture a fresh field in which his freedom from the emotional sensationalism of so many Tchaikovsky conductors is of distinct benefit to the music, like his unflagging zeal for transparency of tone and coherence of structure. The Rossini Overture, from an early failure of the illustrious Italian (La Scala di Seta was a *farsa* written for the Venetian Carnival of 1812, three years before the premiere of The Barber of Seville) was given its due measure of high spirits and charm, but it would

scarcely have seemed worth the doing had the conductor been anyone but Toscanini. T.

## New York Orchestra and Harriet Cohen

New York Orchestra, Nikolai Sokoloff, conductor. Soloist, Harriet Cohen, pianist. Carnegie Hall, Jan. 16, evening:

Overture, Carnival.....Dvorak  
Symphony, Jour d'Été à la Montagne, d'Indy  
Concerto in C.....Ralph Vaughan Williams  
(First Time in America)  
Miss Cohen

Theme and Variations, from Suite No. 3  
Tchaikovsky

In the third concert of its first season, the orchestra gave a highly commendable performance, and Mr. Sokoloff's excellent selection of material went far in making this a refreshingly musical evening.

Interest centered, of course, in the Vaughan Williams novelty: first, because this English composer attracts a growing circle of followers; and second, because this was his first essay in the concerto field. In spite of her persuasively energetic performance, however, Miss Cohen and the orchestra could not enlist the audience in more than a mildly enthusiastic reception of the work. This was in part due to its length. Although written in three distinct movements, the composition is played without pause. The opening toccata is well done, deriving its percussive texture from a sharply defined rhythmic pattern interwoven with English folk song characteristics. The second movement, a Romanza, approached by a somewhat meaningless piano solo, sounds fragmentary on first hearing. The third section, based on a striking descending subject, is far too long. After an excellent exposition, it dwindles into an anti-climax of added phrases without life. Only Miss Cohen's fascinating art carried off this part of the concerto.

A vote of thanks is due Mr. Sokoloff for playing the d'Indy Symphony. This music grows on one. It will not be at all surprising to find increased recognition of its intrinsic beauties if repeated hearings are occasionally granted. The orchestra wrought a beautiful tonal picture of this impressionistic music, giving one of its best performances to date.

A spirited reading of the Carnival Overture showed that here again was a composition deserving of more than the usual attention paid to it. The concert ended in a fashionably climactic manner with the Tchaikovsky. M.

## All-Mendelssohn Program Presented by Damrosch

Festival Orchestra, Walter Damrosch, conductor. Soloists, Elisabeth Rethberg, soprano; Friedrich Schorr, baritone; Mischa Elman, violinist. Chorus composed of the St. Cecilia Club, Victor Harris, conductor; Columbia University Chorus, Walter Henry Hall; Women's University Glee Club, Gerald Reynolds; First Presbyterian Church Choir, William C. Carl; Brooklyn Chaminade Club, Mme. Emma Richardson-Kuster; Riverside Church Choir, Harold Vincent Milligan; New York University Glee Club, Alfred Greenfield; White Plains Choral Society, Mme. Caroline Beeson Fry; Flushing Choral Society, Herbert Stavelly Sammond; Oratorio Society of New York, Albert Stoessel; Washington Heights Choral Society, Hugh Porter; Downtown Glee Club, Channing Lefebvre. Benefit, Musicians Emergency Fund. Madison Square Garden, Jan. 17, evening:

All Mendelssohn Program  
Overture to A Midsummernight's Dream  
Andante and Scherzo from Scotch Symphony  
From Elijah:  
Air: It is Enough  
Mr. Schorr  
Air: Hear Ye, Israel!  
Mme. Rethberg  
Chorus: Thanks be to God!  
Concerto for Violin  
Mr. Elman  
Wedding March from A Midsummernight's Dream  
Chorus and Orchestra

The orchestral playing, as has been noticed before at these concerts, suffered somewhat from the uncertain acoustics of the huge auditorium, especially the



© F. Szanto, Budapest

The Roth Quartet Played Beck's Concerto With the National Orchestral Association

flutter, elfin bits of the overture. Otherwise it was excellent. Mme. Rethberg and Mr. Schorr, singing in English, were splendidly effective; and their voices, by virtue of their pure production, carried to remote corners. Mr. Elman gave a clear and well-proportioned performance of the concerto, creating a deep impression.

The famed Wedding March, with words especially arranged by Mr. Damrosch and sung by the vast choral body, took on a unique significance in view of the fifty married couples invited by him. All these guests, who had been married from forty to sixty years, occupied special boxes, wreathed in smiles. N.

## Menuhin Hailed as Beethoven Soloist

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Yehudi Menuhin, violinist. Carnegie Hall, Jan. 18, evening:

Second Concert of Beethoven Cycle  
Overture to Prometheus  
Concerto in D, Op. 61

Mr. Menuhin  
Symphony No. 3, in E Flat (Eroica)

That our New York symphonic public has been led along strange paths in recent years was again revealed on this occasion, when it failed to respond to the finest performance of Prometheus this writer has ever heard. Failed to respond, because it is unfamiliar with this small but perfect overture. It applauded, of course, but in a half-hearted way, not because it did not approve of the performance, but because it did not know the music it was listening to. The conductor seemed surprised to note the audience's reaction.

Young Menuhin covered himself with glory and had a reception such as is given to few artists. He was at his best and played with a fullness of tone, technical fluency and natural feeling for the music's style that was superb. His mastery of the Kreisler cadenza was as complete as of the concerto itself. Recall followed recall, which he attempted to share with Maestro Toscanini, but that great man was as enthusiastic about the young man's performance as anyone, and directed the applause to him.

The concerto was played as Beethoven doubtless dreamed it, but surely could not have heard it. In other words, there were two symphonies played, the orchestral part of the concerto and the Eroica. Signor Toscanini saw to it that the playing of both was worthy of the master. In the funeral march of the Eroica new heights were reached, marred somewhat by the forcing of the clarinets in the fugato section. A.

## Symphonic Score by Zitterbart Found in Pittsburgh

PITTSBURGH, Jan. 20.—The manuscript of an unpublished symphony by the late Fidelis Zitterbart has been found, with 1,440 other compositions of his, by Antonio Modarelli, conductor of the Pittsburgh Symphony, and Carl J. Braun, Jr., the composer's son-in-law. The symphony was among manuscripts written some fifty years ago and bequeathed to Mrs. Braun. It is hoped the work will be played under Mr. Modarelli's baton in the course of the present season.

## Frances Nash Gives Recital in White House

Frances Nash, pianist, gave a recital in the White House, Washington, recently before a distinguished audience. Miss Nash will play in Washington again next winter. Her tours will again be under the direction of Evelyn Hopper.

## Nadia Reisenberg Will Give Town Hall Recital

After an absence for some time from the concert stage, Nadia Reisenberg, pianist, will appear in a recital in the Town Hall on the evening of Jan. 29. Her program will contain works by Scarlatti, Bach-Godowsky, Schumann, Ravel, Stravinsky and others.

<b>LISA ROMA</b>	<b>SOPRANO</b> Concert-Oratorio-Opera Concert Management GEORGE LEYDEN COLLEGE 113 W. 57th St. New York
<b>ARTHUR JUDSON PHILIPS</b>	<b>TEACHER OF SINGING</b> Studio 801 Carnegie Hall, New York Phone Circle 7-5080
<b>ARTHUR WARWICK</b>	<b>PIANIST and TEACHER</b> Studio: Steiway Bldg. 113 West 57th St., New York Phone Circle 7-4780
<b>BERTA LEVINA</b>	<b>MEZZO - CONTRALTO</b> Concert Management GEORGE LEYDEN COLLEGE 113 W. 57th St. New York

## MISHKIN PHOTOS

OF  
Opera Stars

Now Available from

**CULVER SERVICE**

51 E. 42nd St. VAnd. 3-3372



## Turandot Is Featured in Chicago as the Opera Season Progresses

(Continued from page 11)

part of the unknown Prince. A romantic figure on the stage, Mr. Lindi sang his role with a conviction and splendor of voice that earned him the repeated bravos of his hearers.

Marion Claire was the wistful and pathetic slave girl Liu, enhancing the dramatic qualities of her interpretation with singing of admirable character. Mr. Baromeo sang beautifully, and acted in his usual capable manner the role of Timur. Clement Laskowsky made a satisfactory debut as the Emperor Altoum. The musical qualities of Ping, Pang and Pong, as vocalized by Mr. Frigerio, Mr. Oliviero and Mr. Cavadore, were excellent as was the make-up of these artists; but their humorous cavortings could stand some revision. Giacomo Spadoni's chorus

was one of the most reliable factors of the performance.

And to mention last that which no doubt should take precedence over all the rest, the conducting of Mr. Papi, entirely from memory, was the supremely vital and co-ordinating influence of the whole performance. In the pit, the not always too admirable orchestra which serves the opera, reproduced the subtleties of Puccini's score with such effect that Maestro Papi insisted on the men rising to acknowledge the applause at the beginning of the third act. When that point in the score was reached at which death stilled the pen of Puccini, Mr. Papi signaled for a pause, while Karleton Hackett came on the stage to point out that fact and to inform the public that the remainder of the opera was finished from Puccini's sketches by Franco Alfano.

### BEETHOVEN'S NINTH IS PERFORMED IN DALLAS

**Ethel Leginska Conducts Local Premiere as Guest — Capacity Audience Is Enthusiastic**

DALLAS, Jan. 20.—An enthusiastic audience that taxed the capacity of Fair Park Auditorium greeted Ethel Leginska when she made her second appearance as guest conductor of the Dallas Symphony on the afternoon of Jan. 14. On this occasion, Beethoven's Ninth Symphony was performed here for the first time.

Mme. Leginska gave a masterly reading of the score, and received an ovation. The orchestra did a splendid piece of work, the musicians following their fiery leader with excellent musicianship and playing with expression. The chorus of 175 was well balanced and sang with sonorous tone. Included

in the ensemble were singers from the following clubs: the A Cappella Singers, Autori Club, Cecilian Singers, Y. M. C. A. Chorus, Schubert Choral Club, S. M. U. Glee Club, Wednesday Morning Choral Club, and Sudie Williams Choral Club. The admirable soloists were Paola Autori, Elise Golden, Ivan Dneproff and Robert Hopkins.

Arthur L. Kramer is president of the Dallas Symphony Society; Harold J. Abrams, vice-president; Mrs. Ella Pharr Blankenship, secretary, and Mrs. C. P. Adams, treasurer.

Frances G. Demond, soprano, gave a program in City Temple on Jan. 15, sponsored by Ethel Leginska. Mrs. Demond was assisted by The Oak, Cliff-Dallas Philharmonic Orchestra, conducted by A. A. Demond. M. C.

### Additions are Made to Faculty of Chicago Conservatory

CHICAGO, Jan. 20.—Anna Ring Clauson and Dorothy Desmond have joined the piano faculty of the Chicago Conservatory. Mrs. Clauson received her degree in music from the Chicago Musical College, studying with Arthur Friedheim and later with Hans von Schiller. Miss Desmond is a graduate of Oberlin Conservatory and holds the degree of Mus. Bac. from the Chicago Musical College.

### News from Chicago Studios

Martha Blacker, of the Sacerdote Studios, sang for Eastgate Lodge on Dec. 7. Pauline Sachs appeared on Jan. 7, on the Artist Series of the Stevens Hotel Lounge sponsored by the Illinois Federation of Music Clubs. Paul Longone, general manager of the Chicago Grand Opera Company, has engaged Barbara Darlys and Edna Kellogg, sopranos.

Mr. Sacerdote spoke on Music as a Civic Asset before the Kansas City Women's Chamber of Commerce on Dec. 28. The address was illustrated by Stanley Deacon, director of the Horner Institute, who was the first pupil of Mr. Sacerdote in America.

Bulah Cornor, contralto, has been appointed as soloist at Our Lady of Mount Carmel Church. Bertha Waldman sang at a wedding service in Medinah Athletic Club on Dec. 10. Alice Phillips gave a recital in Rochelle, Ill., on Dec. 12, and at the Sycamore Arts Club, DeKalb, Ill. She was recently engaged as director of music at the DeKalb Methodist Church.

Harriet Case, teacher of singing, represented the Cosmopolitan School of Music at the annual meeting of the National Association of Schools of Music, held in Lincoln, Neb., in December in conjunction with the convention of the Music Teachers National Association. Miss Case is con-

ducting a comprehensive course in song literature and interpretation on Thursday afternoons throughout the season. Her subjects are German lieder and modern French songs.

### Longy School Artists to Give Recitals in Boston

CAMBRIDGE, MASS., Jan. 20.—The Longy School of Music will present faculty members and other artists in concerts in Jordan Hall, Boston, on Jan. 25, and Feb. 16. The first concert will be a song recital by Rulon Robison, tenor, assisted by Gaston Elcus and Norbert Lauga, violinists; Louis Artieres, viola player; and E. Power Biggs, organist. Edwin Biltcliffe will accompany.

### Petri to Teach at Malkin School for Season of 1934-35

BOSTON, Jan. 20.—Egon Petri, pianist, who joins the faculty of the Malkin Conservatory in April for a twelve weeks' course, will return in October to teach throughout the season of 1934-35.

### Perley Dunn Aldrich Pupils Carry on Philadelphia Studio

PHILADELPHIA, Jan. 20.—Joyce Henderson, soprano, and Henry Winder, tenor, pupils of the late Perley Dunn Aldrich, are carrying on his studio in Philadelphia. Mr. Aldrich died Nov. 20, 1933.

### Wisconsin Singer Is Choir Member for Fifty Years

RIPON, WIS., Jan. 20.—Henry Danielson has been a member of the choir of Grace Lutheran Church for fifty years and during this period has not been absent from a Sunday service in which the choir took part. Mr. Danielson, city treasurer for twenty years, is one of the oldest members of the Germania Singing Society.

Kate S. Chittenden

Is Honored on Diamond Anniversary as Teacher



Kate S. Chittenden Celebrates the Sixtieth Year of Her Teaching Career

Kate S. Chittenden, who for many years was head of the American Institute of Applied Music in New York and piano instructor at Vassar College, was given a reception and dinner celebration of the sixtieth anniversary of her teaching career in the Town Hall Club rooms on the evening of Jan. 5, sponsored by the Alumni Association of the institutions headed by her. The assemblage included many of her past and present pupils.

A number of prominent guests were heard in laudatory comment touching upon the busy teaching activities and successes achieved by Miss Chittenden. S.

### Pupils of Ethel Glenn Hier Give Studio Musicales

Pupils of Ethel Glenn Hier were heard in two studio musicales during the Christmas holidays. At the first, on Dec. 23, the program included carols, piano solos and duets and a performance of Haydn's Kindersymphonie. Those taking part included Dorothy Leach, Barbara Goodman, Ruth Beyer, George Leach, Tommie Uickenden, Jean Williams, Jane Storm, Lois Knerr, Peggy Waller and Louise McDowell.

On Dec. 31, a program of piano solos and two-piano works was given by Donald Agger, assisted by Ina Pihlman, Gertrude Sprague, Ruth Eleanor Ward, Edith Du Bois, Mary Dee Uickenden and Louise McDowell. Mr. Agger, who graduates from Yale in June, played the Franck Prelude, Fugue and Variations and the first piano part in the C Major Double Concerto of Bach.

### Schofield Pupil Heard in Three Recital Programs

John Deacon, tenor, artist pupil of Edgar Schofield, has been heard in three recitals recently. On Dec. 4, Mr. Deacon sang for the Port Richmond Woman's Club, Staten Island, with Mary Conner at the piano. On Jan. 7, he appeared at the American Woman's Association, and on Jan. 17, gave a recital for the Woman's Club of Plymouth, Mass.

### Sunday Tea Musicales Are Opened in Chicago

CHICAGO, Jan. 20.—The first of a series of Sunday Tea Musicales under the management of Jessie B. Hall was held in the Medinah Michigan Avenue Club on Jan. 7. Miss Hall presented two of the most popular and promising young artists under her direction, Lucinda Munroe, soprano, a member of the Chicago Grand Opera Company, and William Miller, tenor, of the Chicago Operetta Company. M. M.

## IN THE STUDIOS

### La Forge-Berumen Artists Heard in Artistic Programs

The weekly radio program of the La Forge-Berumen Studios on Dec. 27 presented Henrietta Price, contralto; Lewis Wills, pianist, and Frank La Forge, composer-pianist. Miss Price was heard in two arias and a group of songs in English, and Mr. Wills played two groups of solos. Mr. La Forge played the accompaniments with his customary skill.

On Jan. 3, Kathryn Newman, coloratura soprano, with Frances Blaisdell, flutist, were heard. Miss Newman sang the Mad Scene from Lucia di Lammermoor with obbligato by Miss Blaisdell, also songs by Bishop and La Forge. Miss Blaisdell played a group of solos with Mr. La Forge accompanying. Elizabeth Andres, contralto, and Harold Dart, pianist, with Phil Evans as accompanist, broadcast on Jan. 10. On Jan. 17 the program was given by Emma Otero, coloratura soprano, and Blanche Gaillard, pianist, with Mr. La Forge accompanying. Miss Otero sang arias from Linda di Chamounix and Hamlet.

### Berumen Pupil Plays

Jerry Mirate, pianist, pupil of Ernesto Berumen, was one of the soloists for the Junior Etude Club of Schenectady, N. Y., on Dec. 28.

### Jolliffe Artist Pupils Active

Artist pupils of Norman Jolliffe have been filling numerous engagements. Fred Gummick, first tenor of the Colonial Male Quartet, which is having a busy season, was a soloist in The Messiah with the Morristown County Chorus, the Elizabeth Oratorio Society and at the Second Presbyterian Church in Newark. He was re-engaged by the church for a performance of Bethlehem later in the season. Marie Andrews, soprano, and Marian Adam, contralto, were heard in Christmas cantatas at the Methodist Church, Madison, N. J., the Church of the Redeemer, Newark, and the Central Presbyterian Church, Summit, N. J. They will appear in joint recitals in the spring season. John Payne, tenor, filled a two weeks' engagement at Roanoke, Va., singing over Station WDB.

### Nathaniel Cuthright Begins Second Term of Radio Classes

Nathaniel Cuthright began the second term of his classes in radio technique, singing and speaking, on Jan. 17. All the members of the first term class returned and several new pupils joined.

### Liebling Artists Fulfill Varied Engagements

Radio engagements filled recently by artist pupils of Estelle Liebling included appearances of Dorothy Miller, soprano, over WOR. Mary Almonti sings as Bunny Woods over WEA, and a quartet known as Manhattan Knights over WJZ. Aileen Clark and Charlotte Simons, sopranos, sang at the Capitol last month. Beatrice Belkin, coloratura soprano, was soloist for two weeks at Radio City Music Hall. Colette d'Arville appeared as soloist at the Plaza Artistic Morning on Jan. 4. Rosemarie Brancato, Ann Seaton, Victoria Franzen and David Milton have completed a picture, Story Conference, for Warner Brothers.

### Arthur Warwick Gives Numerous School Recitals

Arthur Warwick, pianist and teacher, gave a recital for the senior class of the Birch Wathen School in New York on Jan. 10. On Jan. 5, Mr. Warwick played for the Wilson Junior School at Mount Vernon, N. Y. The weekly recitals at the Horace Mann School for Boys, most of which are given by Mr. Warwick, continue as in former seasons.



# The Manhattan Concert Fortnight

(Continued from page 14)

equipment, most impressive in the lower and middle voice, that made her recital so definitely a success. Miss Meisle's enunciation is clarity itself, she has style whether it be in Haydn or Wolf, and she knows how to penetrate a mood. Thus, her addition of Schubert's Erlkönig after her German Lieder was a triumphant exposition of Goethe's gripping ballad, one deeply felt by the audience, which at the end was ostensibly moved, as was the artist by her own performance.

There was, indeed, much to praise in Miss Meisle's evening. For she had chosen material in song that had variety. Similarly, her delivery had the same quality, so that the scene was an ever changing one. Of the songs by American and English composers she had to repeat the Gerard Williams bit and the Davidson song, in which latter she did some character singing that captured her audience. At the close of the group she gave the florid aria Una voce poco fa from The Barber of Seville in its original key (E Major) as Rossini wrote it, a tour de force, brilliantly carried out.

A word must be spoken for the beautiful Tchaikovsky air which she introduced and her exquisite singing of the Arensky and Granados pieces. As encores she sang songs by Head, Stanford, Manning and the Habanera from Carmen.

Mr. McArthur's accompaniments genuinely merited the singer's bringing him forward several times to bow with her. A.

## Frances Pelton-Jones Plays the Harpsichord

Frances Pelton-Jones, harpsichordist, assisted by William Hain, tenor, was heard in the Plaza on the afternoon of Jan. 9. Mme. Pelton-Jones gave representation to Couperin, Galuppi, Arne, Domenico Scarlatti, Dandrieu and other composers. Mr. Hain sang two braces of songs by Handel, Secchi, Carissimi, Lully, Hook and Carey. D.

## Friedberg Heard in Recital

Carl Friedberg, pianist. Town Hall, Jan. 9, evening:

Romance, Op. 28, No. 1; Intermezzo, Op. 4, No. 5; Etudes Symphoniques... Schumann Sonata, Op. 81... Beethoven Intermezzo, Op. 76, Book 1, No. 3; Capriccio, Op. 76, Book 2, No. 1; Variations on a Theme of Paganini... Brahms Impromptu, Op. 36, in F; Etude, Op. 10, No. 7; Ballade, Op. 47, in A Flat... Chopin

Mr. Friedberg's only recital appearance of the season was presented before a large and distinguished audience. His program was ideally adapted to exhibit that mastery of the grand manner for which he is justly noted. The interpretations, which were exquisitely set forth through the medium of a capable technique, were all characterized by great earnestness and depth of feeling.

The Romance, Intermezzo and Etudes Symphoniques of Schumann were given with a fine poetry of style which never for a moment degenerated into sentimentality or mere virtuosity. The Beethoven Sonata, the *pièce de résistance* of the evening, received an interpretation of moving nobility. The Brahms and Chopin works were presented in a manner which bespoke the highest ideals of pianism. Mr. Friedberg



Renato Toppo

Alexander Gray, a Light Opera and Radio Favorite, Established Himself as a Recital Artist of Ability

was greeted with great cordiality and was recalled many times at the close of the concert. C.

## Caroline Thomas Gives Violin Program

The audience which gathered in the Town Hall on the evening of Jan. 10 to hear Caroline Thomas play a program of violin music had every reason to applaud the young artist with enthusiasm.

In Miss Thomas's very musical nature there are a fine perception of values, a sincerity and an honesty which she projects through the medium of a reliable technique. These well-balanced elements were conscientiously placed at the disposal of her program, from the opening Concerto by Conus to the Wieniawski Polonaise, which was the official closing item. They enabled her to give a definite meaning to whatever she undertook, and they led her to indulge in poetical expression when such was called for. Miss Thomas's tone is substantial and she moulds it with care to the service of her artistic purpose. Among the compositions on her list were the de Falla-Kochanski Jota, Bloch's Baal Shem, Szymanowski's La Fontaine d'Arethuse and transcriptions by Kreisler, Auer and Hartmann.

Edwin McArthur was at the piano, giving the soloist at all times the benefit of his invaluable co-operation. V.

## Soviet Dancers Appear

The appearance of the Soviet dancers, Vecheslova and Chabukani, in Carnegie Hall on the evening of Jan. 12, offered much food for thought. Those who attended this program with misgivings as to any subversive stirrings in the realms of dance form which the performance might reveal had ample cause for relief. It came as a surprise to many, however, that the accredited choreographic representatives of the most politically "advanced" nation in the world, should present to the New York public a type of dance art that is as traditional as anything that has been seen hereabouts in many seasons.

If the idiom was that of pre-Nijinsky ballet, it must be said that the young dancers showed themselves as masters of it, joining impeccable technical control with an ingratiating youthfulness that immediately won the hearts of their audience. The music, in keeping with the atmosphere of the dancing, was all of the type which is commonly referred to as ultra-romantic. Drdla's Souvenir being listed among other works serving as accompaniments. Nicolas Kopeikin, the accompanist, who played several incidental solos including Ravel's Alborada del Gracioso and Liszt's Mephisto Waltz, revealed himself as a pianist of distinction. S.

## Ruth Kemper Gives Violin Recital

Ruth Kemper, who has been appearing as a conductor, changed her baton for her

violin and gave a recital at the National Musical Benefit Society on the evening of Jan. 12. Mrs. H. H. A. Beach assisted in a presentation of her Sonata for piano and violin.

Miss Kemper displayed distinguished musicianship in a Handel sonata, Ysaye's Au Rouet and pieces by Purcell-Harrison, Gardner, Marion Bauer and de Falla-Kreisler. Particularly well played was Mrs. Beach's work, in which both violinist and composer gave performances of carefully blended individuality. Miss Kemper was received with enthusiasm and compelled to give numerous encores. Lois Townsley was her admirable accompanist. N.

## Alexander Gray Makes Successful Concert Debut

Alexander Gray, baritone. Erno Balogh, accompanist. Town Hall, Jan. 14, afternoon:

The Siege of Kazan (from Boris Godounoff) Moussorgsky  
An die Musik; Die Stadt... Schubert  
Die Rose, Die Lilie; Wenn ich in deine Augen seh'; Ich grolle nicht... Schumann  
Cophitisches Lied, II; Herz, verzage nicht geschwind... Hugo Wolf  
Ewig... Erich Wolf  
Der Sieger... Hugo Kaun  
Minnelied (Old Love Song, 1460)  
Arr. by A. Walter Kramer  
(First Time in New York)  
Zimmerzetzshire (Old English)  
Arr. by Ernest Newton  
The Moon Drops Low  
Charles Wakefield Cadman  
Bone Come A-knitting  
Arr. by Jacques Wolfe  
Silent Strings... Granville Bantock

Mr. Gray had not gone far in the above program before it was realized that a new baritone of outstanding quality had made his debut in the concert world. He has a voice of voluminous quality, of wide range, admirably produced in the scale of dynamics, his diction is clean cut and his manner on the stage one that makes an immediate appeal to, and establishes a human contact with his listeners.

Well known in other departments of musical activity (the light opera stage, radio and the films), Mr. Gray is a thoroughly experienced singer. He made the difficult entry into the concert field with success, for his singing of this taxing program revealed not only his brilliant vocal gifts, but also his seriousness of purpose, his artistic instinct, and, happily, his modesty, a too rare quality among singers so richly endowed as he.

His vocal line is true and his feeling for accent just. After the first Lieder group he sang Beethoven's Creation Hymn in English with majesty of utterance; after the second bracket, Dupont's Mandoline, an example of truly delectable *mezza voce* singing. Ewig was superb in its sweep. In Der Sieger he depicted the drama of the text stirring.

The final group showed him in varying moods, the old Minnelied tender, the old English Zimmerzetzshire full of dry humor, calling for a repetition in part. The Negro Bone Come A-knitting won immediate favor, prefaced by an informing explanation.

tion. Messrs. Kramer and Wolfe were called on to bow after their arrangements. Of Mr. Cadman's finest song Mr. Gray gave a thrilling delivery, poignant and vocally telling. Four encores followed, among them Jacques Wolfe's fascinating Devil Foot, Youmans's Why Darkies Were Born and Broadwood's Some Rival Has Stolen My True Love Away.

This was, indeed, a most auspicious debut. Mr. Gray is a welcome addition to the list of worthy American recital singers. Mr. Balogh played the accompaniments skillfully. A.

## New York Chamber Music Society's Second Program

The season's second concert by the New York Chamber Music Society, Carolyn Beebe, founder and director, was given in the ballroom of the Plaza on the evening of Jan. 14. Assisting the organization were Rosina Lhevinne, pianist; Theodate Johnson, soprano; Frances Blaisdell, flutist, and Carl Deis, glockenspiel and xylophone.

The program began with Bach's C Minor Concerto for two pianos, with Mme. Lhevinne and Miss Beebe playing the solo parts. Mozart's A Major Clarinet Quintet followed. Three poems of Burns set by Haydn, believed to be having their first American hearing, were then sung by Miss Johnson, who was also heard to advantage in Virgil Thomson's song, Stabat Mater, and the Valse de Chopin from Joseph Marx's setting of Pierrot Lunaire. Saint-Saëns's Le Carnaval des Animaux closed the program. N.

## Janet Olcott Makes Debut

Janet Olcott, pianist, daughter of the late singer, Chauncey Olcott, made her American debut in a program of wide scope in the Town Hall on the evening of Jan. 14.

Miss Olcott's main work was the Beethoven Sonata quasi Fantasia, Op. 27, No. 2, and she played works by Friedemann Bach, Chopin, Paderewski, Debussy and others, ending with the excessively difficult Islamey Variations of Balakireff.

The young artist, who has concertized along the Cote d'Azur of France, was sponsored by many social notables on her initial appearance here. Added to an agreeable personality, she has the ability to project, especially in quieter moments, a pleasantly singing tone. The large audience applauded her with enthusiasm. H.

## Tamiris Interprets Whitman

Tamiris and her dance group performed in the Booth Theatre on Sunday evening, Jan. 14, to the evident interest of a good-sized audience. The recital introduced a suite of dances suggested by poems of Walt Whitman, with music composed by Genevieve Pitot, the piano accompanist. Tamiris appeared to advantage in I Sing of the Body Electric and Halcyon Days. The group was effective in interpreting (Continued on page 31)

## ROBERT O'CONNOR

PIANIST

"That pianist of fine talent and sound schooling."—Pitts Sanborn, N. Y. World Telegram  
CONCERTS — RECITALS — SEASON 1933-34  
ATHENAEUM CONCERT MGT., STEINWAY HALL, NEW YORK

## VLADO KOLITSCH

VIOLINIST

Studio  
54 WEST 74th STREET, NEW YORK  
Phone ENdicott 2-8322

## SUSAN S. BOICE

Teacher of Song and Speech

OPERA—CONCERT—RADIO  
Studio 717 Steinway Bldg. Cir. 7-0187  
For Appointments Phone Plaza 3-7938

## ARTURO VITA

New York Teaching Days

Friday, Saturday,

Sunday and Monday

205 W. 57th St., New York — VOICE CULTURE and OPERA COACH — Tel. Circle 7-5420

## ALBERT CLERK-JEANNOTTE

257 West 86th St., New York

OPERA CLASS REHEARSING

Tel. EN. 2-5869

**HARRIET FOSTER**  
Contralto  
Voice builder—Repertoire—Coach  
251 W. 71 St., New York TRaf. 7-6756

**MU PHI EPSILON Sorority**  
National Club House and Headquarters  
Apt. 33—333 Central Park West—N. Y.  
Home environment for music students  
EDNA M. WERDEHOFF, Mgr.  
Tel. Riverside 9-9332  
DOROTHY PATON, National President  
1911 AUSTIN AVE., ANN ARBOR, MICH.



## Improved Translations Are Urged by Bentzar for Opera in English

A REVIVAL of interest in opera is sweeping over the country, in the opinion of Ingenuus Bentzar, noted teacher of singing and coach. But it is also his conviction that the great mass of music-lovers will not respond to this form of art until performances are given in English. A knowledge of the story is essential to sustain interest, he believes; the music and the spectacle are not, in themselves, enough to satisfy the man in the street.

Unpoetic and inartistic translations have so far constituted an obstacle to the appreciation of operas in the vernacular, Mr. Bentzar avers. English texts have suffered from a lack of imagination on the part of translators, and have not been appropriate either to the spirit of the music or to the original words. Still, considering the beauty of English as a language and its singability, there is actually no bar to effective versions of foreign librettos, providing the work be done by gifted writers, who understand the requirements of their task.

Turning from the specific problem of translations to questions of enunciation and interpretation, Mr. Bentzar says that the singing of foreign opera in its original language calls, in America, for very special attainments on the part of the singer. In view of the fact that many in the audience cannot follow the words in their literal meaning, it is important that the interpreter be able to convey, by means of dramatic and expressive inflections of tone, the meaning which is inherent in the score. In regard to this accomplishment, Mr. Bentzar points to Mario Chamlee, who has studied with him, as an outstanding exemplar. Mr. Chamlee's mastery of languages, which he has cultivated to a high degree, springs from a natural aptitude, which has contributed to his success on the recital platform as well as to his artistry as an opera singer, Mr. Bentzar says.

### At Royal Opera in Copenhagen

Now an American citizen, Mr. Bentzar was born in Denmark, and formerly was associated with the Royal Opera in Copenhagen where he coached the lead-



Ingenuus Bentzar, Vocal Instructor Who Is Now Teaching in New York

ing singers in their roles. He gave up this post owing to the necessity of returning to the United States in order to maintain his American citizenship. On his return, he first went to Los Angeles, where he opened a studio and specialized in the correction and rehabilitation of the mature voice.

It was not long before the Danish Consul in Los Angeles received a request from Copenhagen that Mr. Bentzar's passport be extended to permit his return to the Royal Opera in that city. Leading singers of the company had signed the petition, and with it there came a letter from the general director of the organization. Mr. Bentzar declined the invitation, however, preferring to remain in America.

### Ruth Miller and Mario Chamlee Appear in Varied Events

Ruth Miller, soprano, sang the Waltz Song from Gounod's *Roméo et Juliette*, and a group by Schumann, Marx and Brahms, at the celebration of the eighty-seventh anniversary of the New York Liederkreis on the evening of Jan. 13. The accompanist was Sanford Schluessel. Miss Miller will appear on Jan. 29 with the Ruth Miller Ensemble, consisting of herself, Benno Rabimoff, violinist, and Frank Chapman, baritone, in the R. J. Reynolds Memorial Auditorium, in Winston-Salem, N. C., on Jan. 29 under the auspices of the Civic Concert Service, Dena Harshbarger, president.

Further engagements of Miss Miller include an appearance as Micaela in *Carmen* with the new Boston opera company, Tommaso Nazzaro, general director, on Feb. 7 in the Boston Opera House.

Mario Chamlee, tenor, will sing with the Chicago Grand Opera Company in *Pagliacci* on Jan. 22, and in *La Bohème* on Jan. 26. Mr. Chamlee will join the Boston forces on Feb. 7 in *Manon*. Further appearances with the Boston company include *La Bohème* on Feb. 9, and *Lohengrin* on Feb. 10.

BALTIMORE, Jan. 30.—Egon Petri, pianist, gave the eleventh Peabody recital on Jan. 19, playing before the largest audience of the season. This virile artist held attention throughout a lengthy program.

## Metropolitan to Visit Boston

(Continued from page 3)

charge of subscriptions. It has been sixteen years since the Metropolitan Opera visited this city.

A week of opera, beginning on Feb. 5 with Maria Jeritza in *Die Walküre*, is announced by Tommaso Nazzaro. Performances are to take place in the Boston Opera House. Prominent among the artists engaged are Rosa Raisa, Edith Mason, Carmela Ponselle, Hope Hampton, Elsa Alsen, Paul Althouse, Mario Chamlee, Dino Borgioli, Coe Glade and Aroldo Lindi. Fritz Reiner, Cesare Sodero and Alberto Sciarretti are to conduct. The repertoire will include *Aida*, *Carmen*, *Manon*, *Rigoletto* and *Lohengrin*. G. M. S.

### Ethel Bartlett and Rae Robertson to Play New Works

First New York performances of works by three British composers will be given by Ethel Bartlett and Rae Robertson at their Town Hall recital of music for two pianos on Sunday afternoon, Feb. 11. These works are: *Waltz from Facade*, by William Walton, in the arrangement of Herbert Murrill; *Red Autumn*, by Arnold Bax; and *Polka*, by Lennox Berkeley. The last two are dedicated to Miss Bartlett and Mr. Robertson.

The artists began their American tour with appearances with the New York Philharmonic-Symphony on Dec. 30 and Jan. 6, and will make an extensive tour. They have given forty concerts in Europe since October. Before leaving London Miss Bartlett and Mr. Robertson were heard in a program consisting entirely of compositions dedicated to them.

### Margot Jean and Edward Matthews Fulfill Engagements

Margot Jean was enthusiastically received by the Montclair Women's Club in Montclair, N. J., on Dec. 15, when she played cello solos and sang to her own harp accompaniments. Edward Matthews, Negro baritone, who, like Miss Jean is under the management of Jean Wiswell, was featured by Major Edward Bowes in "family" programs broadcast from the Capitol Theatre on Dec. 31 and Jan. 7. On Feb. 8 Mr. Matthews will sing a leading role in the new opera, *Four Saints in Three Acts*, by Virgil Thomson, in Hartford.

### Recital Series Opened at Maryland School for Blind

BALTIMORE, Jan. 23.—Jeanne Laval, contralto, a former Baltimorean, began the series of three recitals sponsored by the Maryland School of the Blind at Newcomer Hall, on Sunday afternoon, Jan. 21. Her program of classic and contemporary compositions was projected with individuality of style and vocal skill. Elsa Melamet Schmidt was the accompanist. F. C. B.

### Marion Rous Begins Readings of Beethoven Symphonies

Marion Rous's six readings of the symphonies of Beethoven and the *Missa Solemnis* began on Jan. 9. Day and evening groups for this series are formed at Layman's Music Courses, Inc., Olga Samaroff, director, Steinway Hall, and at Greenwich House Music School.

## KINDLER IS HAILED BY CAPITAL THRONG

Concert by National Symphony Is Given With Gabrilowitsch as Soloist

WASHINGTON, Jan. 20.—The National Symphony, conducted by Dr. Hans Kindler, played splendidly at its recent concert in the Thursday series in Constitution Hall, with Ossip Gabrilowitsch as piano soloist.

On the first half of the program were Mozart's *Cassation Symphony*, played with sprightly charm; Debussy's arrangement of *Satie's Gymnopédies*, and the *Polovetsian Dances* from Borodin's *Prince Igor*. In the last-mentioned music Dr. Kindler gave further evidence of his flair for compositions in which there is a blending of marked rhythm and rich tone color.

The second half of the program consisted of the Brahms B Flat Concerto. Mr. Gabrilowitsch played it with that great artistry which is always apparent in his performances.

Appearing under the auspices of the T. Arthur Smith Concert Bureau, Uday Shan-Kar and his dancers delighted a large audience. No company of dancers in recent years has been so well received in Washington.

RUTH HOWELL

### Hans Weisse to Give New Lecture Series at Mannes School

Hans Weisse, Viennese composer and teacher on the faculty of the David Mannes Music School, will give a new series of lectures there on six Monday nights on *Freedom in Music: Creeds and Problems of a Composer*.

Five evenings will be devoted to discussions of the Choral of Bach, Beethoven's Piano Fugues, The Tonal Imagination of Chopin, Wagner's Harmonies, and Music at the Crossroads (Brahms and Wagner). The sixth evening will be given over to an informal talk on Dr. Weisse's recent composition for two pianos, *Variations and Fugue on Sweet and Lovely* (an American popular song), and will be illustrated by Frank Sheridan and the composer. The dates are Feb. 5, 12, 19, and 26, March 5 and 19.

### Walter Henry Hall

Professor Emeritus of Choral Music  
Columbia University  
39 Claremont Avenue, New York City

### Arthur Rosenstein

Accompanying—  
Coaching in Opera, Lieder,  
Modern and Classic Vocal Art  
600 West 111th St. CATH. 8-6965-3862

### Edgar Schofield

Member of the American Academy of  
Teachers of Singing  
Studio: 50 West 67th Street, New York  
Telephone: Endicott 2-9527

### Harry Reginald Spier

TEACHER OF SINGING  
Studios: Carnegie Hall, New York  
Telephone: Circle 7-1577 or 7-1034

### Catherine Widmann

VOICE TEACHER—COACH  
Studio: 160 West 73rd Street, New York  
Telephone: Trafalgar 7-6700

**Louis Bachner** VOICE  
Teacher of  
Sigrid Onégin, Heinrich Schlusnus  
Pariserstr. 39 Berlin, Germany

**William S. Brady** TEACHER OF SINGING  
Studio: 137 West 86th Street, New York  
Telephone: Schuyler 4-3580

**William Earl Brown**  
Author of "Vocal Wisdom"  
Formerly assistant to Lamperti  
57 West 75th St., New York Sus. 7-1079

**Leon Carson** TENOR TEACHER OF SINGING  
Nutley, N. J.  
Sherman Square Studios, New York

**Ernest Carter** COMPOSER—CONDUCTOR  
Address: 115 East 69th Street, New York  
Telephone: Rhinelander 4-8623



# The Manhattan Concert Fortnight

(Continued from page 29)

the line "These yearnings, why are they?" from the Song of the Open Road. Tamiris excelled in other numbers called Hypocrisy, Go Down Moses, Twentieth Century Bacchante, and Impressions of the Bull Ring.

## Beethoven Association's Third

For its third concert of the season in the Town Hall on Monday evening, Jan. 15, the Beethoven Association enlisted the services of Rose Bampton, contralto of the Metropolitan Opera; the Gordon String Quartet, consisting of Jacques Gordon, Paul Robyn, David Sackson and Naoum Benditzky; Guy Maier and Lee Pattison, duo-pianists, and Wilfred Pelletier, who played Miss Bampton's accompaniments.

The Gordon Quartet's playing of the Boccherini Quartet in A, Op. 33, No. 6, at the opening of the program at once set a high standard for the evening. The miniature scale of dynamics adopted by the players and their finesse of phrasing and delicacy of nuance combined to make the performance an ideal one. Later, their reading of Beethoven's Quartet in E Flat, Op. 74, was characterized by admirable tonal proportion within the framework adopted.

Miss Bampton found a particularly suitable vehicle for the most opulent qualities and the unusually wide range of her fine voice in the Wolf-Ferrari aria, E Tanto c'e Pericol. Breadth of phrasing and musical intelligence marked her singing of Brahms's O Tod from the Vier Ernste Gesänge, and she entered happily into the gaiety of Strauss's Schlagende Herzen and successfully met the coloratura requirements of the aria, Non piu mesta from Rossini's La Cenerentola.

The Messrs. Maier and Pattison were at their best, and that is saying much, in the Haydn-Brahms Variations, which they played with subtle differentiation of style in the variations and a wealth of dynamic resources, and in Mr. Pattison's transcription of the Coronation Scene from Moussorgsky's Boris Godounoff.

One of the largest of recent Beethoven Association audiences rewarded all the participants with enthusiastic applause.

## Musical Art Quartet Gives Second Program

The second concert of the season by the Musical Art Quartet, which is made up of Sascha Jacobsen, Paul Bernard, Louis Kievman and Marie Romaet-Rosanoff, was given in the Town Hall on the evening of Jan. 16, with Alfred Wallenstein, 'cellist, assisting in Schubert's C Major Quintet.

The program began with Mozart's D Major Quartet. It was played smoothly and, in the allegretto movement, with grace and obvious understanding of the Mozartean idiom.

Following this came three of the Five Pieces for String Quartet by Erwin Schulhoff. These did not seem to be of tremendous consequence, but the performers brought out what there was of interest in them. The Schubert, not frequently given, was, perhaps, the most interesting item on the program, and it gained also by contrast with the preceding group.

## Gieseeking, Bach and Debussy

Walter Gieseeking, pianist. Town Hall, Jan. 17, evening:

Partita No. 1, in B Flat.....Bach  
Three Sonatas: in C, A and G.....Scarlatti  
Fantasie, Op. 17, in C.....Schumann  
Barcarolle.....Chopin  
Pagodes; Reflets dans l'Eau.....Debussy  
Hungarian Rhapsody No. 9 (Carnaval de Pesth).....Liszt

Mr. Gieseeking in a heroic mood is perhaps less attractive a figure in the minds of many of his admirers than Mr. Gieseeking as a tone painter working with Debussy pastels as his medium. Yet, at this recital, the highly individual pianist convinced an attentive audience that the surge, the urgency and the force of the Schumann Fantasie, as well as its technical difficulties, lie well within his grasp. It was a compelling performance, made the more striking by the finely-scaled readings of Bach and Scarlatti which preceded it. In

these, Mr. Gieseeking had carefully measured off a definite limitation of tone, so far as volume is concerned, and within



Walter Gieseeking Was Applauded in His First New York Appearance This Season, in the Town Hall Endowment Series

this restriction achieved a myriad hues of prismatic color. One was reminded, in the shimmering cascades which gushed, as in the Gigue of the Partita and in measures written by Scarlatti, of what Ruskin called "the timely infinitude of notes." The Debussy items, of course, hung in a haze of purest beauty. After them, Mr. Gieseeking's success in the Carnaval de Pesth served chiefly to confirm the impression that Mr. Gieseeking can be a virtuoso when he chooses.

## Banks Glee Club Heard

The New York Banks Glee Club gave its first concert of the season in Carnegie Hall on the evening of Jan. 17, ably conducted by Bruno Huhn. Helen Marshall, soprano, and Anna Dritell, 'cellist, were the soloists.

The list included Herbert's Romany Life, in which Miss Marshall sang the solo part; Percy Fletcher's Song of Victory; Marshall Kernochan's Smuggler's Song, and works by Verdi, Spohr, Clokey, Chadwick, Parker, Jacobsen, Christiani, Rogers, and Grace Austin. Miss Dritell played an Adagio and Allegro by Schumann, and Popper's Polonaise.

Mr. Huhn conducted with a thorough understanding of his problems and with artistic discernment.

## Plaza Artistic Mornings are Concluded

Soloists at the Plaza Artistic Morning of Jan. 18 were Anne Roselle, soprano; Giuseppe De Luca, baritone, of the Metropolitan Opera, and Frederick Bristol and Marion Packard, duo-pianists. This event ended the series of the present season. Miss Roselle, who was in excellent voice, sang Handel's Invocation, Scarlatti's Le Violette; the aria, Su Questa Reggia, from Puccini's Turandot; and songs by Strauss and Cimara, with great beauty of tone and polished style. Mr. De Luca, who was heard in songs and arias by Caccini, Gretchaninoff, Verdi, Cimara, Hahn, Calleia and Buzzi-Peccia, was received with great enthusiasm.

The works for two pianos, which were performed with notable artistry, included arrangements of items by Debussy and Moussorgsky, and Two Andalusian Dances by Infante. The program closed with the duet, Dite Alla Giovine, from La Traviata, sung by Miss Roselle and Mr. De Luca.

CAROLINA FINNI, soprano. Stuart Ross, accompanist. Barbizon. Jan. 7, afternoon. Four operatic arias and songs in Italian, German and English.

SAMUEL ANTEK, violinist. REUVEN KOSAKOFF, pianist. Barbizon. Jan. 9, evening. Sonatas by Beethoven, Franck and Bloch.

HELEN FOGEL, pianist. Barbizon. Jan. 14, afternoon. Bach Toccata and Fugue,

Beethoven Sonata and pieces by Scarlatti, Chopin, Debussy and Stravinsky.

ALAN SEYMOUR, pianist. Barbizon. Jan. 16, evening. Moonlight Sonata of Beethoven, Schumann Papillons and works by Mendelssohn, Chopin and Liszt.

## Anniversary Concert at Institute of Musical Art

The 29th anniversary concert of the Institute of Musical Art of the Juilliard School of Music was given in the school auditorium on the evening of Jan. 16.

The program was given by the Kroll-Prinz-Sheridan Trio which was heard in Brahms's C Minor Trio and that by Ravel. Between these, the Madrigal Choir, Margarete Desoff, conductor, with Charles Haywood, tenor, as soloist, gave Brahms's Zigeunerlieder, Op. 103.

The trio gave well-balanced and unusually well unified performances of their two works, the Ravel being played with especially fine tone. Miss Desoff's chorus was impressive in the Brahms gipsy music and Mr. Haywood's solos were projected with artistry. Anna Blum was accompanist.

## Chanteys Sung for Rubinstein Club

The program at the second luncheon-musical of the Rubinstein Club was given on Jan. 16, by the Singing Mariners, a double male quartet directed by Pauline Winslow, and assisted by Gladys V. Romanoff, soprano.

Miss Winslow has collected a number of unusual chanteys at the Seaman's Church Institute and these were given by the Singing Mariners in dress uniforms of the British Navy, Miss Romanoff appearing as the Captain's Daughter. Among the chanteys were Sling the Flowing Bowl, Eight Bells, Adieu to Maimuna. Miss Romanoff, by request, sang Miss Winslow's song, Only One Hour. The personnel of the Mariners includes John Barr, Chester Jump, Walter Cuskey, Russell Holflag, Hunter Sawyer, Samuel Gray, Howard Spedick and Forbes Duguid. Miss Winslow acted as accompanist.

## Berta Gerster-Gardini Appears in Lecture-Recital

MALBA, L. I., Jan. 20.—Mme. Berta Gerster-Gardini recently gave a lecture-recital at the Malba Woman's Club, assisted by her artist-pupil, Verna Carega. Florence Barbour was at the piano. The program included works by Griffes, Gruenberg, and A. Walter Kramer.

## Frieda Hempel to Give New York Recital

Frieda Hempel will give her first song recital in several seasons in the Town Hall on Sunday afternoon, Feb. 4. Her program will include works by Campra, Gluck, Mozart, Handel, Schumann, Schubert, Brahms and Wolff and a group of folk songs.

# PORTLAND APPLAUDS ORATORIO PROGRAM

## Messiah Is Given as Benefit for Orchestra—Symphony Plays Novelties

PORTLAND, ORE., Jan. 5.—The Portland Council of Churches sponsored a worthwhile performance of The Messiah on Dec. 24. Willem van Hoogstraten, 500 choir singers and soloists chosen from thirty-two churches, members of the Portland Symphony and employees of the box office donated their services to this presentation, which was a benefit for the orchestra. Stoodees lined the walls of the sold-out Auditorium. Soloists were Frances Lynch, Doris Ogden Roth, Miriam Oberg, Mary Gayle Dowson, Wava J. Rothlisberg, Beatrice Egan, Gwladys Ingham, Edwin Nyden, Edwin Secour, Albert Jaques and Rev. O. G. Salverson.

Again, as in preceding concerts this season, novelties won acclaim from the large Symphony audience on Jan. 2, Bach's Third Brandenburg Concerto and Debussy's Sirènes being introduced by Mr. van Hoogstraten. In the latter atmospheric work sixteen women's voices rendered the syllabic vocalization. Debussy's Nuages and Fêtes completed the first half of the program, and Beethoven Fifth Symphony the latter half.

Forty members of the Symphony, conducted by Mr. van Hoogstraten, appeared at the Capitol Theatre in Salem on Dec. 19, before a large audience. Winifred Byrd played the Liszt E Flat Concerto and a group of piano solos. The auditors were vociferous in their applause.

Isabel Clark, of the music faculty of the University of Idaho, was heard in a program of Chopin compositions at the December meeting of the New England Conservatory Club. Walter Bacon has taken charge of the violin department of the Ellison-White Conservatory; George Hopkins, head of the piano department at the University of Oregon, will teach advanced piano pupils at this institution.

JOCELYN FOULKES

Weber's early opera, The Three Pintos, is scheduled for production in the near future in Wiesbaden under the baton of Karl Elmendorff.

<b>MR. and MRS. HENRY HOLDEN</b>	<b>Joint Recitals</b> <b>Piano and Voice Specialists</b> Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y. Address: 144 E. 130th St., N.Y. Tel. Mott Haven 9-0365
<b>IDELLE A. RUSS</b>	<b>VOCAL STUDIOS</b> Teachers of Many Prominent Artists 326 W. 76th St., New York—Phone ENdicott 2-4616
<b>NEVADA VAN DER VEER</b> Voice Studio: 108 West 73rd Street, New York.	<b>CONTRALTO</b> Management Haensel & Jones Steinway Bldg. New York Tel.: Trafalgar 7-6700
<b>ADOLF SCHMID</b>	<b>CONDUCTOR ARRANGER</b> c/o G. Schirmer, Inc., 3 East 43rd St., New York
<b>KATE S. CHITTENDEN</b> 230 West 59th Street, New York. Tel. Circle 7-5329	<b>Pianoforte Repertoire Appreciation</b>
<b>NORMAN JOLLIFFE</b>	<b>BASS-BARITONE</b> Teacher of Singing 171 West 71st St., New York



## MUSIC IN SEATTLE PLENTIFULLY GIVEN

### Symphonic Concerts Under Baton of Cameron and Ensembles Are Heard

SEATTLE, Jan. 20.—Two concerts given in December by the Seattle Symphony under Basil Cameron found the orchestra with an enlarged personnel and playing with its usual virility. Beethoven's Seventh Symphony was the principal work at the regular subscription concert on Dec. 11. The second popular program on Dec. 30 featured a Bruch concerto for violin with Francis Armstrong as soloist.

The annual Christmas program given by the music department of the University of Washington brought appearances of the University Orchestra, under the baton of Walter C. Welke; the Women's Ensemble, led by Florence Bergh Wilson; and the Men's Glee Club, Charles W. Lawrence, conductor. Mr. Lawrence, baritone, was presented in recital earlier in the month, assisted by Lyle McMullen, pianist and accompanist. Voice students were heard in a concert largely confined to operatic excerpts, on Dec. 15.

### County Music Meet Is Held

The ninth annual Seattle-King County Music Meet, sponsored by *Music and Musicians*, attracted over fifty contestants in solo and ensemble classes on Dec. 1. First places were won by Mary Jane Stockfleth, George Bauer, M. Carter Kelley and Josephine Teegardin, pianists; by Henry Simonson, Gladys Binks, Peggy Zeyen, Marilyn Ann Mason and Maxine Fox, violinists; and Hans Schuyten, 'cellist.

Under the direction of Edwin Fairbourn, the Seattle Treble Clef Club gave its first choral program of the season on Dec. 13, with Mary Eilenberger, mezzo-soprano, and the Armstrong Violin Choir assisting. The Amphion Society of Seattle (men's chorus), which is under the direction of Graham Morgan, began its twenty-fourth season Dec. 14, having Nan Dybdahl Wiik, soprano, as assisting artist.

### Choral Programs Are Notable

The Nordica Choral Club, assisted by the Junior Nordicas, with Helen Crowe Snelling as conductor of both groups, gave its Christmas concert on Dec. 18. Contributions by Ruth Penman, soprano, and Kenneth Lyman, organist, supplemented the choral offerings. Of special interest among recent activities of music study clubs was Clare Moffitt's lecture, *Evolution of Religious Architecture and Music*, sponsored by the Seattle Musical Art Society.

Oratorio performances have been notable. The Messiah was sung in

University Temple, under the direction of Harold Heeremans; by the First Methodist Church Choir, led by Graham Morgan; and by Plymouth and Immanuel Lutheran Choirs under the leadership of Arville Belstad. The First Presbyterian Church Choir, with Ralph Engberg as director, gave Elijah. Mr. Heeremans's December organ recital in University Temple was varied with a performance of a Bach Concerto for two violins, played by Eric Koker and William C. Harrison.

The Yule Festival by school children, sponsored annually by the Seattle Mu-

### SESSIONS AND BOEPPLE LAUNCH MUSIC SCHOOL

#### Education in Creative Branch of Art to Be Given by New Group at Dalcroze Institute

The New Music School, under the direction of Roger Sessions and Paul Boepple, will open its first semester on Feb. 5 in conjunction with the American Dalcroze Institute. An opening lecture on *The Composer and Musical Education* will be given by Mr. Sessions on the evening of Jan. 29. It is



Ortha

Roger Sessions is Co-director With Paul Boepple of the New Music School

the purpose of the directors to establish a school in which the actual production of music, taught by composers, shall be the leading object of study, to which all other musical activities—interpretation, performing techniques, and so on—shall be subordinated.

Besides Mr. Sessions and Mr. Boepple the faculty includes Israel Citkowitz, Harvey Pollins and Suzanne Bloch. Courses offered include the following subjects: Composition, Instrumentation, The Elements of Musical Language, Counterpoint, Improvisation, Composing and Improvising for the Dance, Rhythm and Ear Training.

sic and Art Foundation, brought together 3,500 young singers under the direction of Ethel M. Henson; the All-City High School Orchestra, Vernon Behymer, conductor; and the Roosevelt High School A Cappella Choir, Ernest Worth, leader.

Uday Shan-Kar and his dancers were introduced by the Associated Women Students, University of Washington, on Dec. 5. Louise Arnoux, diseuse, was presented in a fascinating program on Dec. 13 by the Seattle Chapter of Pro Musica.

DAVID SCHEETZ CRAIG

### HAIL DAVENPORT FORCES

#### Little Symphony Gives Initial Concert of Season with Success

DAVENPORT, IA., Jan. 20.—The initial concert this season by the Little Symphony of Davenport, Herbert Silberstein, conductor, was given recently in the First Presbyterian Church.

A capacity audience enthusiastically greeted Mr. Silberstein and his twenty-four instrumentalists. They played the Overture to *The Marriage of Figaro*, the fourth movement from Goldmark's *Rustic Wedding Symphony*, three dances by Cyril Scott, the *Prelude to Act 2* of Henry Hadley's opera *Azora*, and the Viennese waltz, *Bad'ner Mädl'n*, by Karl Komzak. The orchestra reached a new peak in this performance, and future programs are awaited with interest.

Frederic Jencks, young Chicago baritone, was the soloist, singing *Non Piu Andrai* from *The Marriage of Figaro* and modern songs by Hazel Felman, Fox, and Gilbert. He had a cordial reception.

#### Vladimir Dubinsky and Jennie Robinor Heard in Philadelphia

PHILADELPHIA, Jan. 20.—A program of sonatas was given by Vladimir Dubinsky, 'cellist, and Jennie Robinor, pianist, in the Settlement Music School on the evening of Dec. 17. The list included first performances in this city of Alexandre Tcherepnin's *Sonata in D*, and of the *Sonata in D* by Miaszkowsky. There were also works by Mozart and Brahms. In all the program the players received the appreciation which was their due for artistic playing.

#### Artists Series Scheduled at Rollins College in Florida

WINTER PARK, FLA., Jan. 19.—The artists series at Rollins College will bring appearances of Dr. Josef Hofmann, pianist; Marie Sundelius, soprano; Lea Luboshutz, violinist, and Boris Goldovsky, pianist, in a joint recital; Dr. Louis Bailly, viola player, and the Curtis String Quartet; and Benjamin de Loach, tenor, according to a statement made by Annie Russell, director of the Annie Russell Theatre.

Dr. Bailly and the Curtis ensemble are to appear on Jan. 20. Mme. Sundelius will come on Jan. 26, and Dr. Hofmann on Feb. 5. The remaining concerts will be given in the winter or spring term.

#### Franz Trefzger Soloist with Orpheus Club in Cincinnati

CINCINNATI, Jan. 20.—Franz Trefzger, tenor, was soloist last month with the Orpheus Club, Thomas James Kelly, conductor. Mr. Trefzger was applauded in an aria from Thomas's *Mignon* and a particularly well-sung group of Strauss songs. He was also heard in incidental solos with the club. Eugene F. Eckerle was his accompanist.

## CHILDREN APPLAUD ORCHESTRAL MUSIC

### Schedule in New Haven Includes Symphony Concerts For the Young

NEW HAVEN, Jan. 20.—The first of the Symphony Concerts for Children was given in Sprague Hall on Jan. 13, with Harry Berman conducting members of the New Haven Symphony in a list devoted to Program Music. Included in the arrangement were the Overture to Nicolai's *The Merry Wives of Windsor*, the Andante from Haydn's *Clock Symphony*, the Scherzo from Mendelssohn's *A Midsummer Night's Dream*, the Funeral March of a Marionette by Gounod, Weber's *Invitation to the Dance*, and Liszt's Second Hungarian Rhapsody. Mr. Berman gave a short explanatory talk on the nature of program music.

Choosing an all-Beethoven program for his second concert, David Stanley Smith conducted the New Haven Symphony through the *Eroica Symphony* and the *Violin Concerto*, in Woolsey Hall on Dec. 17. Jacques Gordon gave a commendable performance of the latter work.

### Singer Draws Record Throng

No amount of heavy snow could deter the largest audience ever to assemble in Woolsey Hall, from hearing Lawrence Tibbett sing on Dec. 13 in the third event of the Woolsey Hall Series. Handel, Warlock, Brahms, Schubert, Gruenberg, Wolfe and Mousorgsky were composers represented; and there were many encores.

Sing *We Noel Once More* is the theme song of the New Haven Carol Choir, which sang Christmas carols in Battell Chapel on the campus of Yale University on Dec. 18 and 20. These concerts are time-honored events, sponsored by the Yale Phi Beta Kappa each season. Many of the carols sung are the product of research by Prof. Edward Bliss Reed and are heard in arrangements by David Stanley Smith, who conducts the choir.

The first of the informal recitals on the Newberry Organ by students of the School of Music was given on Dec. 14.

MILES KASTENDIECK

### Vilonat Studios

VOICE

SIDNEY DIETCH

160 W. 73rd St. TRAFALGAR 7-6700  
N. Y. C.

### VINCENT V.

**HUBBARD**

Successor to Arthur J. Hubbard

Assisted by Mrs. Vincent V. Hubbard  
246 Huntington Ave., Boston, Mass.

### BARBARA

**BLATHERWICK**

Coloratura Soprano



RECITALS—OPERAS

Will Accept Limited


Number of Pupils

37 Washington Sq., N.Y.C.

Algonquin 4-8574

	ELEANOR <b>STEELE</b> Soprano	HALL <b>CLOVIS</b> Tenor	
JOINT RECITALISTS			
Mgt. J. W. Cochran, 119 West 57th Street, New York			

	<b>HELEN GLEASON</b> Soprano Metropolitan Opera Co. Personal Representative Bruno Zirato, 113 W. 57th St., N. Y.
---	--

	<b>SHACKNOVE</b> TEACHER OF VIOLA PHILO AND OTHER LEADING CONCERT AND RADIO SINGERS Studio: 140 W. 71st St., N. Y. SUeq. 7-5139
---	---



## Passed Away



Langhans, Pisek

Otakar Sevcik

PRAGUE, Jan. 20.—Otakar Sevcik, celebrated violin pedagogue, died at Pisek on Jan. 18 at the age of eighty-one.

He was born at Horazdowitz, Bohemia, on March 22, 1852, the son of a schoolmaster who gave him his first lessons on the violin. In 1866 he entered the Prague Conservatory, where he became a pupil of Sitt and Bennewitz, remaining for four years. His professional career was begun as concertmaster at the Mozarteum in Salzburg, where he spent three years, appearing meanwhile as a concert artist in Vienna on several occasions. Following an engagement in the Theater an der Wien, and several successful concerts in Moscow he was invited to become a member of the faculty of the Music School of the Imperial Russian Music Society at Kieff, where he remained for many years.

Some of his most notable work as a pedagogue was done at the Prague Conservatory where he taught between 1892 and 1906, bringing forward several unusual players, most notably Jan Kubelik and Jaroslav Kocian. In 1909 he became director of the master classes for the violin at the Imperial Royal Academy of Music in Vienna. The summers were spent at his home in Pisek, surrounded by his pupils. At the close of the World War he returned to Prague as head of the Conservatory, a post which he held until about two years ago. Since then he has lived in retirement at Pisek. He paid several visits to the United States to fulfill engagements as a teacher both in Ithaca and in Boston. He published a large number of technical studies for the violin which have become an indispensable part of the standard pedagogical literature for that instrument, as well as a few compositions, among them a little-known set of Bohemian Dances for violin.

Sevcik made a point of seeing his pupils outside of teaching hours, and Sunday walks in the country were a feature of study with him.

### Edward Speyer

LONDON, Jan. 10.—Edward Speyer, patron of music and art connoisseur, died Jan. 8 in a lodge of Ridgehurst Mansion in Schenley, Hertfordshire, where until two years ago he had played the host to gatherings of musicians from all nations.

Mr. Speyer was born ninety-four years ago in Frankfurt, the son of Wilhelm Speyer, violinist. He was a close friend of Brahms, Wagner, the Schumanns and the Mendelssohn family. He became an active patron of music in London in the eighteen nineties, organizing a series of concerts with Joseph Joachim and Fritz Steinbach as conductors. In 1931, owing to financial reverses, he was forced to sell Ridgehurst Mansion, scene of many gatherings of eminent musicians and artists, moving into the lodge where he died.

## Paul Kochanski, Noted Violinist, Passes Away After Long Illness

Paul Kochanski, internationally celebrated violinist, member of the violin department of the Juilliard Graduate School of Music, died at his home on Jan. 12, after an illness of three months. He had been unconscious for three days. His wife was with him at the time of his death, and besides her, he is survived by his mother and one sister who live in Paris.

On returning to this country from Europe the middle of October, the violinist admitted to friends that he was not feeling very well but he insisted upon fulfilling a recital engagement in Pittsburgh on Oct. 20. He collapsed immediately after the concert and was compelled to cancel twenty-nine bookings for other engagements during the winter.

Mr. Kochanski was born in Warsaw on Sept. 14, 1887, and received his early musical training under Emil Mlynarski, going later to César Thomson at the Brussels Conservatory where he graduated with highest honors. His debut was made in London at the age of nineteen.

In 1907, he became professor at the Conservatory of Warsaw and six years later, succeeded Leopold Auer at the Imperial Conservatory in St. Petersburg. During the next few years he appeared frequently in concerts and made one lengthy tour that embraced most of the important musical centres of Europe.

### Victim of Revolution

When the Russian Revolution broke out in 1917, Mr. Kochanski was forced to give recitals in order to obtain cards entitling him to food. He tried for several years to escape from Russia, but was captured at Kieff and assigned to a post in the conservatory there. He finally made his escape and reached Warsaw. After giving concerts in that city, he went to London, where he was received with acclaim. Walter Damrosch met him in Paris and invited him to come to America. He made his debut here with the New York Symphony on Feb. 14, 1921, in the Brahms Concerto. His success was such that he was immediately booked for five more appearances that season both with orchestra and in recital. Three years later he joined the faculty of the Juilliard School. He also continued to make recital tours and to appear as soloist with major orchestras throughout the country.

Mr. Kochanski was honored by the French Government last season by being made a member of the Legion of Honor. He always evinced interest in modern compositions and one of his last appearances was at the League of Composers Concert last April when he gave the first New York performance of Prokofiev's Sonata for two violins with Louis Persinger. Other works to which he gave first American performances were Szymanowski's Fountain of Arethusa, and Ernest Bloch's violin sonata.

### Celebrities Attend Funeral

Funeral services were held at the Juilliard School on the afternoon of Jan. 14. There was no religious ceremony. Following an organ prelude by George Volkel, a eulogy was pronounced by Dr. John Erskine, president of the school.

There followed the playing of the slow movement from Beethoven's Sonata in G, Op. 96, by Albert Spalding and Ernest Hutcheson, and the slow movement from Schubert's Quartet in D Minor by Hans Letz, Edouard Dethier, Albert Stoessel and Felix Salmond. The service concluded with a postlude on the organ by Mr. Volkel. As the mourners left the school the carillon of the Riverside Church played Chopin's Funeral March.

The honorary pallbearers were:

Harold Bauer, Samuel Chotzinoff, Frank Damrosch, Walter Damrosch, Edouard Dethier, Mischa Elman, George Engles, John Erskine, Harry H. Flagler, Carl Friedberg, Ossip Gabrilowitsch, Dr. A. L. Garbat, George Gershwin, Rubin Goldmark, Jascha Heifetz, Vladimir Horowitz, Ernest Hutcheson, Janus Ilinski, José Iturbi, Fritz Kreisler, Serge Koussevitzky, Hans Letz, Pierre Luboshutz, Thomas Majewski, Mieczyslaw Marchlewski, Nicolai Orloff, Louis Persinger, Egon Petri, Gregor Piatigorsky, Dr. Artur Rodzinski, Felix Salmond, Alexander Siloti, Albert Stoessel, Sigismond Stojowski, Theodore Steinway, Leopold Stokowski, Joseph Szigeti, Arturo Toscanini, Oscar Wagner, Willem Willeke and Efrem Zimbalist.



Paul Kochanski

witz, Ernest Hutcheson, Janus Ilinski, José Iturbi, Fritz Kreisler, Serge Koussevitzky, Hans Letz, Pierre Luboshutz, Thomas Majewski, Mieczyslaw Marchlewski, Nicolai Orloff, Louis Persinger, Egon Petri, Gregor Piatigorsky, Dr. Artur Rodzinski, Felix Salmond, Alexander Siloti, Albert Stoessel, Sigismond Stojowski, Theodore Steinway, Leopold Stokowski, Joseph Szigeti, Arturo Toscanini, Oscar Wagner, Willem Willeke and Efrem Zimbalist.

### Mme. Helena Paderewska

MORGES, SWITZERLAND, Jan. 16.—Mme. Helena Paderewska, wife of the famous pianist, Ignace Jan Paderewski, died here today at the age of seventy-four after an illness of more than two years. Mme. Paderewska, who was Helena Gorski, Baroness von Rosen, daughter of Baron von Rosen, a Russian nobleman, married Paderewski in 1889, after the death of his first wife, and was active in philanthropic causes during the war, supporting the International Red Cross and establishing an institution in Warsaw for the care of Polish women and their children.

### Walter Palmer Hoxie

PHILADELPHIA, Jan. 20.—Walter Palmer Hoxie, voice teacher, who had lived in this city for forty years, died on Jan. 9. He was born in Boston seventy-three years ago, and studied in Milan under Vannucini. Under the pseudonym of Alton Hurlba he published several novels. In Europe he was correspondent for the New York World, and later issued a book of essays entitled From Within. W. R. M.

### George F. Reimherr

George F. Reimherr, recital and light opera tenor, died at his home in New York on Jan. 21.

Mr. Reimherr was born in New York forty-one years ago. He sang as solo treble in several important churches, and after study in Europe made his recital debut about twenty years ago. After service in the army during the war he returned to the concert stage. He also sang in light opera with Eleanor Painter and in My Maryland. Mr. Reimherr was unmarried.

### Mrs. Elizabeth Richmond Miller

SEATTLE, Jan. 20.—Mrs. Elizabeth Richmond Miller, a prominent voice teacher in the Northwest since 1890, died on Dec. 19. Mrs. Miller was a graduate of Lawrence College, Appleton, Wis., and afterwards did post-graduate work at Wellesley. She was a scholarship pupil under Mrs. O. L. Fox at the Chicago Musical College and later studied in Paris with

Charles W. Clark. Mrs. Miller numbered among her pupils many singers of national reputation.

### John Barry McCormack

STAMFORD, CONN., Jan. 20.—John Barry McCormack, six years old, son of Mr. and Mrs. James McCormack, of Greyrock Place, and nephew of John McCormack, died recently. The tenor attended the funeral in St. John's Church.

### Mrs. James Johnson

GUELPH, ONT., Jan. 20.—Margaret O'Connell (Mrs. James Evans) Johnson, mother of Edward Johnson, tenor of the Metropolitan Opera, died on Jan. 13. She was seventy-four.

### Caesar de Lancellotti

Caesar de Lancellotti, formerly impresario of the Royal Opera House in Malta, died on Jan. 13 at the age of sixty-eight. He was born in Rome. He appeared in Paris as a prodigy pianist, and studied at the Conservatory there, later touring Europe. In 1922 he came to New York, establishing a studio as a piano teacher.

### Mary Dua

CHICAGO, Jan. 20.—Mary Dua, twelve years old, daughter of Octave Dua, tenor, died in Brussels on Dec. 6. She was born in New York. Mary Garden and Harold F. McCormick were her god-parents. The funeral in St. Pierre's Church was attended by directors and artists of the opera company at La Monnaie. Georges Villiers, baritone of the Opéra-Comique in Paris, was soloist. M. M.

### Frederick Deyerberg

LONG BEACH, CAL., Jan. 20.—Frederick Deyerberg, French-horn player, who had been a member of the Metropolitan Opera in New York for thirty-three years, died on Jan. 5. He was seventy-one. His son Fred W. Deyerberg is a member of the Long Beach Municipal Band.

### Mrs. Henry James DeWitt

Minnie McCauley (Mrs. Henry James, De Witt, chairman of the membership committee of the Haarlem Philharmonic Society and director of the Century Theatre Club, died on Jan. 7.

### Mrs. Henry Gordon Thunder

PHILADELPHIA, Jan. 20.—Mary Forney Thunder, wife of Henry Gordon Thunder, organist and conductor, died on Jan. 12.

### Rev. Dr. John F. Porter

NOBLESVILLE, IND., Jan. 20.—Rev. Dr. John F. Porter, father of Hugh Porter, New York conductor and organist, died on Dec. 31.

### Mrs. Helen Randolph Watkins

ARLINGTON, VT., Jan. 20.—Mrs. Helen Randolph Watkins is dead. She was the mother of Mary Watkins, writer on musical subjects and wife of Edward Cushing, music critic of the Brooklyn Daily Eagle.

### Hemsley Winfield

Hemsley Winfield, Negro dancer and actor, who played the role of the Congo Witch Doctor in, and created the dances for Gruenberg's opera the Emperor Jones, died on Jan. 15 at the age of twenty-six. Mr. Winfield was born in Yonkers, the son of Osborn and Jeroline Hemsley Winfield, who survive him.

### J. Armour Galloway

J. Armour Galloway, teacher of singing and formerly a bass of the Metropolitan Opera, died on Jan. 17 of a heart attack on a Long Island bus while returning to his home in Jackson Heights. Mr. Galloway was born in Chicago sixty-one years ago.



## REINER INTRODUCES SEVERAL NOVELTIES

### Leads Rochester Philharmonic in Concert of Unfamiliar Works

ROCHESTER, Jan. 20.—The Rochester Philharmonic Orchestra, Fritz Reiner conducting, was heard in the third matinee concert of the season at the Eastman Theatre on Jan. 11.

The program was a varied one. It included the world premiere of Leo Weiner's Divertimento for string orchestra, made up of five typical Hungarian dances and most delightful to listen to. Compositions having first performances in Rochester were Louis Gruenberg's Jazz Suite—jazz adapted to the concert platform, and Liadoff's Eight Russian Folk Songs. Other works on the program were Dvorak's Carnival Overture, Prokofieff's Classical Symphony and Moussorgsky's Pictures at an Exhibition.

Mr. Reiner and the orchestra gave exceptionally fine performances of all these compositions, and were rewarded by the hearty applause of a large audience.

#### Civic Forces Give Robin Hood

The Rochester Civic Music Association gave three performances of Robin Hood in the Eastman Theatre on Dec. 29 and 30. Guy Fraser Harrison conducted on Friday and Saturday nights; the Saturday matinee was led by Paul White, and the Civic Orchestra assisted.

The cast was well chosen, including Edward VanNiel as Robin Hood; Richard Halliley as the Sheriff; Sidney Carlson, Harold Wollenhaupt, Michael Vacanti, Claude Kimball, Marie Keber Burbank, Inez Harvout, Olivia Martin and Zanetta Braun. Singers and actors handled their roles well, and the production was effectively staged.

Whole-hearted support of these productions on the part of the public continues to be an interesting development of Rochester's musical life.

#### Ruggiero Ricci Applauded

Ruggiero Ricci played his violin before a large audience in the Eastman Theatre on Friday evening, Jan. 12. Waves of applause swept from the audience after his performance of a Handel sonata, the Saint-Saëns Concerto in B Minor, the Schubert-Wilhelmj Ave Maria, a group of Kreisler arrangements and Sarasate's Caprice Basque. Ralph Angell accompanied admirably.

MARY ERTZ WILL

#### Artists of Norfleet Trio Play Music Composed for Them

Five American compositions written for the Norfleet Trio were played by this ensemble at a Christmas studio musicale given in the Steinway Building on Dec. 31 for girls of the Norfleet Trio Camp and their friends. These works were: Aurelio Giorni's Six Variations in Different Styles on an Old English Folk Song, given its first performance; Scherzo, by Charles Haubiel; Frank Renard's Elfin Dance; Harold Morris's Chatterbox, and The Water Fall, by Carl Venth.

The Norfleet artists — Catharine, Helen and Leeper Norfleet, violinist, pianist and 'cellist respectively, were also recently heard at Tufts College, Medford, Mass., and at Danbury, Conn.

## At the American Premiere of a New Oratorio



Participants in Evangeline Lehman's Sacred Work, *Sainte Thérèse of the Child Jesus*, When It Received Its First Performance in the United States in St. John's Church, Indianapolis, on Dec. 19. The Choral Ensemble of the Indianapolis Matinee Musicale Forms the Centre Group at the Top. Members of the St. Philip Neri Boys Choir Occupy the First Four Rows. Mrs. Robert Blake, Contralto Soloist, Is at the Extreme Right; at the Extreme Left Is Perry Rush, Tenor Soloist. At the Right, Below, Are Seen the Clergy Choir, and the A Cappella Choir of Jordan Conservatory. The Orchestra Was the Indianapolis Symphony With Elmer A. Steffen, Conductor. Mary Helen Brook Was at the Organ.

## The Fortnight at the Metropolitan

(Continued from page 20)

some careful rehearsing had been done. Throughout the opera one felt a security and a restraint not invariably present in Wagnerian performances at the Metropolitan. Mr. Bodanzky gave a beautiful and inspiring performance.

With the exception of Miss Doe and Mr. Hofmann, the principal artists had all been heard previously in the roles they sang. Miss Doe made a personable and a credible Magdalene and fulfilled artistically all the vocal demands of the role. Mr. Hofmann was a dignified Pogner, but had a tendency to withdraw from proceedings when not actively engaged in them. The Anrede was delivered to the audience from a point slightly west of the prompter's box, and not to the assembled *meister-singer*.

Mme. Rethberg's Eva was captivating as usual, and beautifully sung, especially in the second act. It would be difficult to conceive of more perfect singing than what she gave here and in the later scene in Sachs's house.

Mr. Lorenz was a convincing if a somewhat serious-minded Walther. His singing was good save for occasional constriction in the upper register. His costumes were a somewhat discordant note.

Highest honors go to Mr. Schorr for his Sachs and Mr. Schützendorf for his marvellous Beckmesser. In fine vocal form and so completely in the role as almost to seem a re-incarnation of the cobbler-poet, Mr. Schorr was a lovable Sachs. The Monologue was magnificently given. Mr. Schützendorf's Beckmesser will always be one of the few perfect operatic characterizations. There was no shade of comedy nor of voice color that could have been altered to advantage. Mr. Clemens made a somewhat mature David, but he sang well and acted according to the tradition.

The fight at the end of Act II was singularly unconvincing, and the grouping in the final scene not particularly interesting, but in spite of minor details, it was a fine and glorious afternoon.

#### Two Debuts in Second Aida

The season's second Aida was notable chiefly for the debuts of two of the new singers of the company, Cyrena Van Gordon, American mezzo-soprano, and Carlo Del Corso, Italian tenor, cast as

Amneris and Radames respectively. The former was already favorably known to New York audiences, having sung leading mezzo and contralto roles with the Chicago Opera forces at the time they made annual visits to New York, either at the Manhattan or the Lexington. She had also appeared here in concert. She was warmly received and was called before the curtain many times, in tribute to her voluminous and well-controlled singing and her regal presence. Upper tones were particularly full and rich. Miss Van Gordon brought to the role the authority of much experience in lyric drama.

Mr. Del Corso was obviously nervous in Celeste Aida, but steadied as the opera progressed. His voice is one of a typically Italian character and of considerable power at the top, the more unusual because he had sung as a baritone until two years ago. He made a credible appearance. Maria Müller was highly successful in the title role and was repeatedly recalled. Others in the cast were Armando Borgioli, Virgilio Lazzari, Arthur Anderson, Alfio Tedesco and Lillian Clark. Tullio Serafin conducted.

#### Bach's Christmas Oratorio Performed

Bach's Christmas Oratorio was sung in the chapel of New York University by the Washington Heights Oratorio Society, Hugh Porter, conductor, on the evening of Jan. 16. The soloists were Ruth Rodgers, soprano; Nevada Van der Veer, contralto; Harold Haugh, tenor, and Robert Crawford, baritone.

Mr. Porter's forces gave an excellent and well-balanced performance, his chorus singing with fluent tone and responding well to his conducting. All four soloists were admirable in their parts and added greatly to the generally fine nature of the production.

#### Maria Safonoff Appears at Benefit

Maria Safonoff, pianist, was one of the participants in a lecture-recital given in the Little Theatre on the evening of Jan. 13 for the benefit of the Russian Church, Christ the Savior. The program was dedicated to the works of Tchaikovsky, and was given under the auspices of the Russian Society of Art and Literature.

## WESTCHESTER LIST NOW IN REHEARSAL

### County Choir Units Under Baton of Harmati Will Present Varied Works

WHITE PLAINS, N. Y., Jan. 20.—The schedule of the three-day Westchester County Music Festival in May at the County Centre, under the conductorship of Sandor Harmati, will include the participation of a chorus of over 1,500 representing thirty choral societies in communities throughout Westchester and nearby Connecticut. It will be the tenth event of its kind to be given by the Westchester Choral Society under the auspices of the Westchester County Recreation Commission.

A Wagner program will be presented at the opening concert, and will include the entire last act of *Die Meistersinger*, in English, the Spinning Chorus from *The Flying Dutchman*, and the march from *Tannhäuser*. For the second evening, plans include the appearance of a Negro chorus of 350, representing the Westchester Negro Jubilee Chorus of former years. The program of the third evening will comprise choral music by three contemporary composers: a Festival Fanfare by Albert Stoessel, performed for the first time at the last Worcester Festival; Constant Lambert's *Rio Grande*; and Arthur Honegger's symphonic psalm *King David*.

The conference at which these plans were officially approved was attended by the following members of the Festival Executive Board: Mrs. Paul Revere Reynolds, representing Mrs. Eugene Meyer and Mrs. Thomas J. Blain of the Westchester County Recreation Commission; Judge William Cravath White and Mrs. Frances Weeks, president and vice-president, respectively, of the Westchester County Choral Society Board; Mr. Harmati; Clifford E. Dinsmore, president of the Choral Conductors' Association; and E. Dana Caulkins.